



The Collection  
of  
Mr. John L. Graves  
of Boston, Mass.





No. 382. KITTY FISHER

By Sir Joshua Reynolds

48  
Collection of  
MR. JOHN L. GRAVES  
of Boston, Mass.

Part I

*Comprising*

*Remarkable East Indian Jewelry,  
European and American Paintings*

*Chinese Porcelains, Bronzes, Jades, Crystals, Lacquers,  
Tusks, and Incense Boxes; European Enamels,  
Miniatures, Faience, Silver, Ivories, Jewel  
Caskets, Oriental Rugs, and Armor*

*With a few pieces of*

*Fine Mahogany Furniture and  
a Collection of Japanese Swords*

To be sold at Unrestricted Public Sale in Ten Afternoon and  
Evening Sessions, at 2:30 and 8:15 o'clock, beginning on

Monday, April 8, 1912

On Exhibition from March 30th

The Anderson Galleries

Madison Avenue at Fortieth Street, New York



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## THE ANDERSON GALLERIES

MADISON AVENUE AT FORTIETH STREET, NEW YORK

TELEPHONE 7990 BRYANT

## ORDER OF SALES

Monday Afternoon, April 8th, 2:30 o'clock . . . Lots 1-86  
Silver, Robes, Embroideries, Bronzes, and Rugs.

Monday Evening, April 8th, 8:15 o'clock . . . Lots 87-212  
Kakemonos, Jades, Crystals, Group of Elephants, and Swords.

Tuesday Afternoon, April 9th, 2:30 o'clock . . . Lots 213-313  
Jewelry: Necklaces, Pins, and Rings of old East Indian Workmanship.

Tuesday Evening, April 9th, 8:15 o'clock . . . Lots 314-387  
Paintings of Flemish, German, Early Italian, and Eighteenth Century English Schools.

Wednesday Afternoon, April 10th, 2:30 o'clock . . . Lots 388-491  
Jewelry: Antique Rings set with Greek and Roman Intaglios; Enamels, Scarf Pins, Pendants, Rings, East Indian Necklaces, Pins, and Rajah's Rings of great brilliancy and variety.

Wednesday Evening, April 10th, 8:15 o'clock . . . Lots 492-595  
Chinese Porcelains.

Thursday Afternoon, April 11th, 2:30 o'clock . . . Lots 596-694  
Persian Rings, Scarabs, Seals, Medallions, Brooches, and Belt Buckles.

Thursday Evening, April 11th, 8:15 o'clock . . . Lots 695-808  
Miniatures, Enamels, Ivories, Jewel Caskets, Placques, Dresden and Sevres Porcelains, Majolicas, and Antiques.

Friday Afternoon, April 12th, 2:30 o'clock . . . Lots 809-909  
Jewelry and Antique Intaglios of Greek and Roman Periods.

Friday Evening, April 12th, 8:15 o'clock . . . Lots 910-1018  
Laces, Snuff Bottles, Satsuma Ware, Lacquers, Tusks, Screens, Jars, Cellarette, Furniture, and Antique Busts.



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## PREFACE

**I**N response to a request for information concerning this Collection Mr. Graves sent the following characteristic personal notes:

*"I think I must have been born a collector. My earliest recollections are of gathering, with my nurse, every form of beautiful flower that attracted my childish notice in my walks; a little later, I gathered all the round pebbles of pleasing colors, then all the rare plants and flowers known in New England. Having learned to stuff and mount birds, I made a large collection of the birds known to New England. Afterward I discovered, in the valley of the Connecticut, in the town of Montague, some beautiful examples of fossilized ferns and plants as they were caught and pressed in the slate formation. These I presented to the Professor of Natural History in the University of Frederickton, N. B. During this time I also made a large collection of the curious so-called clay stones found along the clay beds of the Connecticut River. Having ascertained that the native Indians of the Bannock Tribe of Northern Idaho possessed a sense of artistic decoration, I made a special journey there and secured all the examples of such work I could find. These were intaglios cut on the teeth of the grizzly bear, the wolf and the elk, and tips of the antelope's horn. This collection is now in the Peabody Institute at Harvard University.*

*During the almost fifty years in which I have been gathering my Art Collections, I may mention a small group of rare old Chinese Snuff Bottles, now in the possession of the artist, Mr. Thomas Allen, of Boston; also, a rare collection of Napoleonic miniatures and historic pieces pertaining to that period, now in the possession of Mrs. Phoebe Hearst, of Washington, D. C. When some of our leading men in Boston, in the Spring of 1883, connected with the Charitable Mechanics Association, formed a plan of having a Foreign Fair in this city, at their urgent request I consented to act as their Commissioner in Chief. The Fair was held during the Autumn of 1883 and the Winter of 1884. I had the pleasure of securing and bringing out all the exhibits from Russia,*



*Persia, Central Asia, and Japan. A Chinese collection was secured also through my efforts and brought over by two famous Mandarin collectors and placed on exhibition. The extended acquaintance thus gained with men and methods was subsequently employed by me in securing the Objects which form a large part of this collection."*

Mr. Graves has always been primarily a collector. In his quest he has travelled the world over, visiting China, Japan, Java, India and most European countries, personally gathering his treasures and establishing connections for future acquisitions. In gathering so varied a Collection, during so many years, he found it necessary to discard many Objects already acquired and substitute better examples. This brought him within the domain of a dealer and to a portion of the community of Boston he was known only as a dealer; but back of his business and always as the chief aim of his purchases was the Collection of Art Objects which, by the process of elimination and substitution, became more and more valuable with the passing years. Descended from one of the oldest Massachusetts families he has enjoyed the companionship of the leading scientific and literary men of the State during his time; many of these are gone and now in his eighties he finds it advisable to disperse the numerous objects which he found such pleasure in assembling.

## The Paintings

The Collection is varied and represents wide catholicity of taste. Of early Italian art, a very remarkable Triptych for a domestic altar is the work of Mantegna, and shows the marked characteristics of that Artist. It came with several other early Italian works from the Collection of Count Guglielmi, of Lucca. There is also a brilliant small composition representing "The Adoration of the Magi" which has been attributed to Tintoretto. An interesting early example of Murillo shows him both as a figure and a flower painter, the field in which he first achieved renown. It came from an old family in Seville and bears the signature of the Artist.

A portrait by Albrecht Durer, of Hans Imhoff, friend of the Artist, will attract attention. It is a variation of the same subject in the Prado. It is said that the Artist painted two portraits of his patron Imhoff—the first, which is the one in the Prado, proving unsatisfactory, was followed soon after by

the smaller portrait in this Collection. Its history is traceable back almost a century when it belonged to that renowned connoisseur, Cardinal Fesch, uncle of Napoleon, and was sold in his collection in 1848 to a nobleman of Genoa. Upon his death some years ago it was purchased from his widow by Mr. Graves. It is painted with extraordinary care and bears the monogram signature and date of 1521. A few years ago Dr. Erno de Kovacs, a renowned collector and connoisseur, of Budapest, made a trip to Boston to see the picture and pronounced it one of the finest examples of Durer in existence.

Among the English painters of the XVIIIth Century are examples of Raeburn, Reynolds, Gainsborough, Morland, Harlow, Lawrence, and Opie. Raeburn is represented by an attractive portrait of Sir Walter Scott, when twenty-six years of age. Raeburn and Scott were friends and the artist painted the poet a number of times, the present one before Scott had won great fame. Of Reynolds there is a portrait of the famous Kittie Fisher. It is a matter of record that Reynolds painted this beautiful woman a half dozen times with variations. The present example differs considerably from the one in the New York Public Library and is in a fine state of preservation. It came from the Collection of the Countess of Jersey, and with several other pictures was bought directly from her executor. The Lawrence is a beautiful portrait of the Hon. Mrs. Ashley, who was the widow of the painter Opie; in another small picture in this Collection, painted by Opie, this lady is shown with her husband and children. Of the two Harlows one shows Lady Fairlee and Child, a very attractive group; and the other the Hon. J. Ayton. There are five examples of Morland representing him in different phases of his art including a portrait of himself; these with the Harlows, Raeburn, and several others, came from a distinguished Scotch collector many years ago.

Two portraits are attributed to Van Dyck while the names of Gerard Honthorst, Zuccarelli, Ghisolfi, Rosa di Tivoli, and others show the diversity of the whole.

## Chinese Porcelains

The Oriental Porcelains include examples from those periods when the art was at its best and embrace decorated Vases in five colors, blue and white and solid colors. There are also a large number of Snuff Bottles of infinite variety.



## Jades and Crystals

Of these there are nearly 100 pieces, including a remarkable Temple Screen with the eight Immortals, also a number of elaborately carved Vases, Wands, Cups, Koros, and ornamental objects. There is a set of eight Sacrificial Bowls of green jade of unusually large size used by the Emperors in worship. Also a large Jade Bowl of a brilliant emerald green color,  $12\frac{1}{2}$  inches in diameter, a set of Wine Cups and Tray, and a remarkable piece of Carnelian red jade or chalcedony with transparent Celadon like a coating of thin ice, which came from the famous Li Hung Chang. A tall Vase of pink crystal will also attract the attention of visitors.

## Incense Boxes, Elephants, and Tusks

A set of six Chinese Incense Boxes are of unusual interest. They were kept in the Temple of Heaven and held the sacred incense used in ancestral worship. They carry double inscriptions, one on the inside of the cover and one on the bottom of each box showing they were given by Prince Ei-ye, son of the Emperor Kang-si, for the Temple service. The boxes are of sandalwood and ivory decorated with jade and other stones.

There is a group of three White Elephants in soft paste porcelain, one bearing a black obsidian ball in a houdah on his back. With them is contrasted a Black Ebony Elephant of Indian workmanship, caparisoned with semi-precious stones and bearing on his back a large white crystal ball.

A set of three Ivory Tusks will command attention not only for their size but for the elaborate workmanship shown in their carved surfaces. One is the Tusk of a mammoth from Siberia; the other two are Tusks of East Indian Elephants. They are covered with carvings of an historical character and inlaid with gold, silver, and semi-precious stones; full records are carved on each piece. At the time of the Samurai rebellion they were presented to Mr. Doyle, U. S. Consul at Osaka through gratitude for the assistance rendered by the United States Marines from the warship in the harbor, and were purchased from him in 1873 by Mr. Graves.

## Bronzes, Lacquers, and Swords

The collection of Chinese Bronzes includes a number of pieces known as "Snow and Rain from Heaven"—an effect produced by a famous Bronze worker who had learned that the

degree of heat necessary to melt and flux his bronze would not melt gold, so he threw gold nuggets into the molten bronze and then cast and worked his piece. A large Koro with cover and stand of this bronze filled with gold nuggets is a masterpiece of its kind.

The Lacquers, though not numerous, are of the finest quality and mention may be made of the boxes of Soo Chow Lacquer for their fine color and the depth of the carving.

The Swords, about fifty in number, include many historical pieces of wonderful interest like the sword of Schamyl the hero of the Caucasus; there are several knee-splitters, short swords, surgeon's and barber's swords, a number of dress swords bearing the crests of noblemen, as well as a Shogun's sword. All of these show the exquisite gold and silver mountings and inlay decorations in which the Japanese are such remarkable workmen. The collection includes the finest examples obtainable of many of the most famous Sword-makers of Japan from the year 1000 to 1800 A. D.

## Embroideries and Satsuma

The Oriental Embroideries, Robes, and Hangings are clean and fine, and there is also a small group of Satsuma ware. One piece may be mentioned in particular as a masterpiece of Satsuma relief work. It represents a rock grotto overgrown with vines, mosses, and lichens fashioned with great fidelity to Nature. Within the grotto seated at table are two daimios of Satsuma playing their national game of "Go." This piece was made in 1825 by Nori-Nobu Takeda and was regarded by Japanese experts as a masterpiece of Satsuma relief work.

## European Art Objects

Artistic craftsmanship of high order will be found in several pieces of Italian Metal Work of the XVIth Century. There is a large Shield inlaid with gold and silver in a renaissance pattern which came from the Orsini family. It is of great value and worthy a place in any Museum. An Iron and Silver Jewel Box is also a noteworthy piece. It shows medallions of classical and mythological subjects in high relief with other figures in the round, all finely chiseled. An Incense Box of Iron inlaid with Gold also speaks of that past age when workmen were artists.



Craftsmanship of a remarkable kind will be found also in a Cabinet covered with leather and ornamented with fine gold tooling, the interior being decorated with plates of silver ornamented in relief. It came from the Ruspoli family and, in quality, is a Museum piece.

A couple of sets of old Persian Armor will be found interesting because of the fine workmanship, showing inscriptions of gold inlaid on the steel. They came from Constantinople.

There are some fine old Italian Majolicas including a Bust of heroic size of Galeazzo Visconti in armor, which is a superb Museum piece. A remarkable garniture of five pieces, in the well-known yellow and blue, with medallion portraits, will attract attention, as will a number of minor objects of Metal and Pottery.

## Antique Busts

Among the unusual objects seldom met with in any Collection are three genuine Antique Busts of great interest and value. One of Caesar Germanicus is of heroic size, the bronze head set in a marble bust representing ancient armor. This was exhumed in the Island of Cypress in 1897, and was found about six feet below the surface. The embargo placed by the Italian Government on the exportation of Antiques was such that this piece was brought out as one of the casks in a cargo of Wine and so passed until it arrived in Boston when its true character was revealed. Another Bust is that of a Roman matron in which a bronze head is set on shoulders of marble and alabaster. This was taken from the mud of the Tiber, in Rome. A still more remarkable work is that of Hermes, which some have attributed to Praxiteles since it bears a remarkable resemblance to the head of Hermes unearthed at Olympus a few years ago. This was exhumed at Carthage in 1895. All of these were acquired at the time by Mr. Graves and passed through no other hands.

## Antique Gems

There is an extraordinary collection of Antique Intaglios of classical and mythological subjects, nearly all of which were purchased directly from the famous Duke of Hamilton Collection and believed to be rivalled only by the Collection in the British Museum. These cover the best period of Greek and Roman workmanship. Many have been set as rings, pins, and pendants in later times, while many more retain the original settings.

Supplementing this is the largest known collection of Tassie gems, the next in importance being that owned by the British Crown and preserved in Cambridge house, London. These gems are reproductions in intaglio after the antique. They were made by the brothers William and James Tassie, of Glasgow, Scotland, who received important orders from various crowned heads and who employed Flaxman and other celebrated sculptors in their work.

## Miniatures, Enamels, and Snuff Boxes

The Miniatures include French and English work among which will be found examples signed by Malbone, Cosway, Oudin, Charlier, David, Vigee Le Brun, and Brunier. Many of these came from the Duchess of Orleans Collection.

With the Miniatures will be found a few Court Snuff Boxes of ivory and gold of fine quality. A notable example is one encrusted with rubies, sapphires, emeralds, and pearls.

There are also some old Enamels. Mention may also be made of some Porcelains from Meissen, and Capo-di-Monte, a number of pieces of old Lace, and some Oriental Rugs.

## European and East Indian Jewelry

The great collection of Jewels will attract the widest attention. While living in Paris in 1861 Mr. Graves began collecting Jewels and has continued to do so ever since. During this long period he has acquired many pieces of great value and special interest. There are examples of East Indian workmanship, gorgeous in color and marvelous in workmanship; Snake Necklaces and Armlets dating from the time of Serpent Worship taken from idols and kissed smooth by devotees; Rajah Rings, Naulakas, and some wonderful Oriental emeralds set in the antique fashion of East Indian workers. Necklaces of the Louis XVIth period, and Bracelets, Rings, Armlets, and Anklets enclosing gems of great brilliancy and beauty.

For the benefit of those purchasing Jewels it may be well to call attention to a few facts not generally known. Of all precious and semi-precious stones only two are simple in constitution, each being formed of only one substance, namely the Diamond which is the crystal of pure carbon, and the Ruby and Sapphire, which are the crystals of pure alumina. The



Ruby and Sapphire are practically the same gem, as they differ only in color. All other stones, both precious and semi-precious, are composite in nature, being formed of various minerals blended together. Ruby, meaning "red" or "to make red" in India, the home of these gems, all alumina crystals having a red color are called rubies, from the faintest pink tint to those which are so deep in color as to be almost opaque. The sapphires range in color from the pure white or colorless through all the shades of blue, yellow, and green. If in the green sapphire flakes of brilliant red are seen in certain lights, it forms what is known as the green ruby, a very rare gem. A fine example of this may be seen as the centre in a three-stone and Diamond Ring No. 303. In some cases two or more colors are blended in the same stone, giving an opalescent effect. A rare example of this is seen in Ring, No. 280, where yellow and blue are united. The stone is surrounded by a cluster of Oriental pearls of the same color as the yellow in the sapphire. A very remarkable illustration of the different colors of the Ruby and Sapphire may be seen in the Naulaka, No. 277, where the band of the necklace or head is filled with very large fancy sapphires, all being of different colors, and in the Bracelet or Armlet, No. 278, set with the same gems, with the exception of the centre stone, which is an Alexandrite. In the Star Ruby and Star Sapphire, which are practically the crystals of pure alumina, it is believed that minute filaments of asbestos were floating in the liquid out of which the crystal was formed and that these filaments produced the star effect as seen in the stone. The same is true of the peculiar lines of light in the gem Catseye, but the most critical analysis reveals nothing more than the pure alumina of the crystal.

Every piece of Jewelry in this Collection has been submitted to the highest expert knowledge and is correctly described in these pages. *The genuineness of all Precious Stones and Metals is guaranteed by the owner and by the Company.*

## FIRST SESSION

Monday Afternoon, April 8th, 2:30 o'clock

Silver, Robes, and Embroideries;

Chinese Bronzes and Rugs

1 THREE KNIFE RESTS.

2 TWO BON BON SPOONS.

Rococo design.

3 PAIR OF RUSSIAN DOUBLE SALT AND PEPPER HOLDERS.

4 FRENCH MINIATURE HOLDER.

Rococo design.

BON BON DISH.

PEN HOLDER.

5 CHILD'S CUP.

Decorated with a band showing children at play;  
gold lined.

*Height, 3 1-2 inches.*

VICTORIAN KNIFE AND FORK.

Gold plated.



6 PAIR OF COASTERS.

Sheffield plate.

7 MATCH BOX.

COLONIAL SUGAR TONGS.

HEART-SHAPED ASH TRAY.

8 SINGLE CANDLESTICK.

Repoussé in a leaf and scroll pattern.

*Height, 9 inches.*

9 PAIR OF BON BON DISHES.

10 ALMOND TRAY.

Pierced border.

*Diameter, 4 1-2 inches.*

CHILD'S MUG WITH HANDLE.

Gold lined.

*Height, 3 1-2 inches.*

11 COVERED BON BON BASKET.

*Height, 3 1-2 inches; length, 3 1-2 inches.*

DUTCH SALAD FORK AND SPOON—WINDMILL  
HANDLES.

12 BON BON TRAY.

Shell handle; scroll and vine decoration.

*Length, 6 1-2 inches.*

EAST INDIAN TORTOISE INKWELL.

With tortoise shell hinged cover.

13 MUSTARD POT AND SPOON.

Blue glass lining.

14 HEART SHAPED COVERED BON BON BOX.

Decorated with figures and flowers.

DUTCH SALAD SPOON AND FORK—WINDMILL  
HANDLES.

15 NUREMBURG BEER MUG.

With coin set in cover, and coins on paneled sides.

*Height, 6 1-2 inches.*

16 EAST INDIAN PEPPER SHAKER.

Made from native Rupees; repoussé and chased in  
scroll and leaf pattern.

17 ENGLISH CUP.

Repoussé in floral pattern.

OPEN WORK BON BON BASKET.

*Length, 5 1-2 inches.*

18 BOUQUET HOLDER.

With ring to be worn on the finger.

DUTCH SALAD FORK AND SPOON—WINDMILL  
HANDLES. (Fork repaired.)

19 COVERED OVAL BOX.

Decoration, a bear hunt, in repoussé.

*Length, 4 1-2 inches.*



20 OVAL MINIATURE FRAME.

In a pattern of scrolls and amorini.

*Height, 10 inches.*

21 PAIR OF CANDLESTICKS.

Sheffield plate.

22 PAIR OF URNS.

Lion head handles, ebony base; chased in a pattern of figures and scrolls.

*Height, 6 3-4 inches.*

23 CHOCOLATE POT AND CREAMER.

With ebony handles

24 IVORY TUSK TOBACCO BOX.

Silver mounted.

*Height, 5 inches.*

25 JEWEL BOX.

Ball feet; finial shows a bird in flight; sphinxes on four corners. *Height, 2 1-2 inches; length, 5 inches.*

26 BON BON DISH.

Repoussé in a pattern of medallions and garlands.

27 CREAM LADLE.

SALT HOLDER.

Decorated in repoussé.

*Height, 2 1-4 inches.*

OVAL TRAY.

Pierced border.

*Length, 6 3-4 inches; width, 5 1-4 inches.*

28 SPANISH BALEARIC SLEIGH BON BON HOLDER.

Of filigree silver on wheels.

*Length, 7 inches; width, 3 1-2 inches; height, 3 3-4 inches.*

29 BON BON TRAY.

*Length, 5 inches; width, 3 1-2 inches.*

CHAIN PURSE CLASP WITH RING.

IRISH CREAMER.

With bead edge; three feet.

30 BON BON BASKET.

*Length 8 inches.*

SUGAR SPOON

31 COCKTAIL SHAKER WITH CUP.

Shiebler, N. Y., maker.

32 SCOTCH TODDY BOWL.

With grape leaf and vine decoration.

*Height 6 3-4 inches.*

33 JEWEL BOX.

With hinged cover.

*Length, 6 1-2 inches; height, 4 1-2 inches.*

34 COLONIAL TEAPOT.

!

Oblong base on paw feet; bowl chased in a laurel wreath pattern. Ebony handle. *Height, 8 1-2 inches.*

35 SCOTCH TODDY URN WITH COVER.

Band of leaves and grapes. *Height, 10 1-2 inches.*



36 TEA SET OF THREE PIECES.

Teapot, Sugar Bowl and Creamer; repoussé in a floral pattern.

37 TWO COMPOTE DISHES, GLASS LINED.

On four feet shaped as sphinxes looped with garlands of flowers. Bowl repoussé in cartouches and pierced in a floral pattern. *Height, 6 1-2 inches.*

38 SILVER LAMP.

The bowl held by the flying Mercury. After Giovanni di Bologna. *Height, 22 inches.*

## Chinese Silk and Gold Embroideries

These examples were all taken by French and German officers during the Boxer Rebellion from the Imperial Wardrobe in the Summer Palace in Peking. They were the first selection from the entire loot carried off by these officers.

### 39 EMBROIDERY IN SILK AND GOLD.

Worn by the Buddhist Abbots over the robe on the chest.

### 40 ANOTHER.

Of different color and design.

### 41 ANOTHER.

Of different color and design.

### 42 ANOTHER.

Of different color and design embroidered wholly in gold of different tints.

### 43 EMBROIDERED HANGING.

Of delicate salmon tinted satin, embroidered in designs of branches, flowers, butterflies and medallions.

*Size, 3 feet, 5 inches; x 2 feet, 5 inches.*

### 44 IMPERIAL ROBE.

Light gold and brown silk, covered with embroidery in silk and gold. Imperial dragon and other symbols. Carved gilt buttons.



45 IMPERIAL SUMMER ROBE.

Silk gauze, the ground of chocolate brown, covered with elaborate embroidery in silk and gold, with the five-clawed dragon. Carved gilt buttons.

46 HANGING.

Of rich embroidery in silk and gold. Center rare green with delicate border.

*3 feet, 10 inches long x 22 inches wide.*

47 IMPERIAL YELLOW SATIN EMBROIDERY.

Wrought in heavy gold, with design of the Imperial dragon and other symbols. This hung on the wall of the throne room, directly behind the Emperor's throne.

*Length, 11 feet, 3 inches; width, 4 feet, 7 inches.*

48 IMPERIAL ROBE OF HEAVY STEEL BLUE SILK.

Elaborately embroidered in fine gold and silk, with the five-clawed dragon. Carved gilt buttons.

49 IMPERIAL ROBE OF DULL RED SILK.

Covered with most elaborate embroidery in fine gold. Five-clawed dragon and Imperial symbols. Carved gilt buttons.

50 IMPERIAL EMBROIDERED HANGING.

Of rare workmanship in blue and gold on delicate salmon pink satin ground, with Imperial dragon in center.

*About 3 feet square.*

51 IMPERIAL EMBROIDERED MIRROR COVER.

With heavy fringe.

52 IMPERIAL SUMMER ROBE.

The finest blue silk gauze with the Imperial dragon and other symbols embroidered in medallions. Carved gilt buttons.

53 A PATCH-WORK SPREAD OR COUCH COVER.

Of great age with inscriptions.

54 HEAVY IMPERIAL ROBE.

Dark plum colored satin with a gathered waist and belt. Covered with embroidery in silk and gold. Imperial dragon and other symbols. Carved gilt buttons.

55 HANGING.

Of delicate fawn colored satin with embroidery in shades of blue and gold in medallion designs.

*Length, 6 feet; width, 3 feet.*

56 IMPERIAL ROBE.

Finest silk and gold. Ground color, a delicate salmon pink, with all designs and symbols woven into the silk instead of being embroidered. Carved gilt buttons.

57 IMPERIAL ROBE.

Ground of Imperial yellow silk with all decorations and symbols woven into the silk. Carved gilt buttons.

58 A HANLIN ROBE OF A MANDARIN OF HIGHEST RANK.

Made of deep plum colored satin, covered with embroidery of hawthorn branches and flowers, worked in the form of medallions. Carved gilt buttons.



59 IMPERIAL ROBE OF HEAVY YELLOW SILK.

Covered with elaborate embroidery in gold and silk bearing the five-clawed dragon and other symbols. Carved gilt buttons.

60 THE INNER AND OUTER ROBE OF AN EMPRESS.

Of heavy orange-red silk covered with elaborate embroidery in fine gold, and bearing, like all Imperial pieces of the kind, the five-clawed dragon. The dragon, emblem of Imperial power, and crest of the Emperor is symbol of the beginning of Spring. In the earlier dynasties it was represented with three claws, during the Ming with four claws, and under the present dynasty, which dates back to 1616, with five claws. Carved gilt buttons. Two pieces.

61 PAIR OF IMPERIAL CURTAINS OR HANGINGS.

Of double silk of two colors, with a Lambrequin, covered with exquisite embroideries in design of trees of various kinds and flowers with stands and vases. These hangings were placed over the entrance to the throne room in the Summer Palace.

*Width, 14 feet, length, 9 feet 5 inches.*

## Antique Chinese Bronzes

### 62 PAIR OF GOLDEN PHEASANTS.

Standing on a great gold nugget and holding a jewelled cup on their heads. The plumage of the birds is formed of semi-precious stones of different colors, placed in regular settings. Over the entire piece are scattered various colored jades and other stones, cut in the form of symbols of Longevity and Prosperity. On a minutely carved stand.

*Height, 8 inches.*

### 63 ANTIQUE GOLD AND SILVER BRONZE KORO.

In form of a donkey or wild ass. Archaic in design and workmanship.

*Height, 6 inches; length, 10 inches. Ming Dynasty.*

### 64 ANTIQUE BRONZE KORO.

Diamond form. Elaborately inlaid with gold and silver in quaint design.

*Height, 6 1-2 inches; length, 8 inches.*

### 65 ANTIQUE BRONZE KORO.

In form of Sacred Ox. Surface partly inlaid with enamels in dull reds, greens and blues.

*Height, 6 1-2 inches; length, 10 inches. Chien-Lung period.*

### 66 ANTIQUE BRONZE VASE.

Rectangular in form. Elaborately inlaid with gold and silver. Long inscription in Chinese, cut on interior and on the bottom.

*Height, 15 inches.*



67-8 ANTIQUE BRONZE VASE.

Fluted sides forming numerous panels, with surface deeply carved in old designs; dragon handles in relief; form and quality of bronze, fine. *Height, 20 inches.*

“Sun-Spot” or “Snow and Rain from  
Heaven” Bronzes

These terms employed in China are derived from the fact that a famous bronze worker, living in the Hsuen-Te period, had learned that the degree of heat which would melt and flux his bronze, would not melt gold, so he threw gold nuggets making “Snow from Heaven,” and shot gold, making “Rain from Heaven,” into the melted bronze, then cast and worked his pieces. All these pieces bear the full Hsuen-Te marks.

69 KORO—“SNOW FROM HEAVEN.”

With open gold cover.

*Height, 6 inches; diameter 6 inches.*

70 KORO—“SNOW FROM HEAVEN.”

With carved rosewood cover, having a carved jade finial. *Height, 7 inches; diameter, 5 1-2 inches.*

71 KORO—“SNOW FROM HEAVEN.”

With carved rosewood cover, surmounted by a jade finial. *Height, 13 inches; diameter, 11 inches.*

72 KORO AND STAND. “RAIN FROM HEAVEN.”

Having an open gold cover.

*Height, 9 inches; diameter, 7 inches.*

73 KORO—"SNOW FROM HEAVEN."

The Koro, its cover and stand are all of bronze filled with gold nuggets. In design it shows bamboo stems, shoots and foliage artistically carved; a master-piece of this rare bronze.

*Height, 18 inches; diameter, 14 inches.*

74 JAPANESE BRONZE GROUP.

Mice feeding on a melon.

*Height, 8 inches; length 9 inches.*



## Rugs

75 ANATOLIAN RUG.

In low tone of dull blue and brown.

*Size, 4-11 x 3-6 feet.*

76 SEHNA KELIN RUG.

Soft red ground with turquoise medallion in the Fereghan pattern.

*Size, 6-3 x 4-4 feet.*

77 VERY HEAVY PERSIAN SARUK RUG.

With rose colored ground, center medallion of cream and corners of dark blue; the border of cream in a floral design.

*Size, 6-7 x 4-2 feet.*

78 FEREGHAN RUG.

A rice pattern ground with small medallions of cream, and half cartouches at either end from which spring a flowering cypress; projecting from each side are floral designs in two-toned crimson; the wide border of dark blue in Ispahan design.

*Size, 4 x 6-6 feet.*

79 ZELI SULTANA RUG.

The cream ground covered with minute floral pattern in rose pink, gold and olive; the narrow border in the same coloring.

*Size, 6-9 x 4-5 feet.*

80 TABRIZ PRAYER RUG.

The mihrab in light blue with ivory corners containing a cartouche in heliotrope on a soft buff ground with a central panel and border in lotus flower and leaf design.

*Size, 7 x 4-5 feet.*

81 FINE PERSIAN SARUK RUG.

The ground and border of soft cream with a design of baskets containing flowers in red, blue and gold.

*Size, 6-4 x 4 feet.*

82 OLD KIRMANSHAH RUG.

Of fine quality, with a soft ivory ground and dark blue center medallion, the prevailing colors are old blues, rose and yellow.

*Size, 7-4 x 4-5 feet.*

83 ANTIQUE KHOORASSAN RUG.

Of very dark blue ground with vase in rich crimson containing orchids and other flowers. The border and the entire rug of the pure old Khoorassan design.

*Size, 6-3 x 3-10 feet.*

84 OLD KIRMANSHAH RUG.

This rug is very unusual both in color and design. The groundwork is a soft tan, the center having the prayer design, filled with a flowering tree surrounded by a trellis of vines and flowers. There are six borders in design of lotus buds and flowers.

*Size 6-10 x 4-6 feet.*

85 OLD TYPE KIRMANSHAH RUG.

Of very fine quality. The groundwork of soft cream color is covered with birds, fruits and flowers; the center medallion of dark blue contains urns filled with flowers, cypress trees and birds, and the cartouche in the center depicts four domestic animals reclining. At each end of the dark blue panel are cartouches with scenes exceedingly well drawn—the picture of a mosque with cypress tree in the center of each. A feature of this rug is a human hand in each corner, holding fruit.

*Size, 6-8 x 3-11 feet.*



86 TABRIZ PRAYER RUG.

The double mihrab supported with columns decorated with winged dragons; an urn in the center supports a flowering tree in the branches of which two monkeys are enjoying themselves, and at the top is the grotesque head of an animal with horns; hanging from the center of the mihrab is an ornamental lamp. The border of dark blue is surrounded by a border of red in floral design.

*Size, 5-9 x 4-5 feet.*

## SECOND SESSION

Monday Evening, April 8th, 8:15 o'clock

Jades, Crystals, and Amber, Incense Boxes,  
Elephants, Kakemonos, Swords

87 THREE KAKEMONOS.

Modern decorations.

88 KAKEMONO.

A Warrior. Yoshi-Iye, Tosa School.

89 KAKEMONO.

A Fisherman. Painted by Bumpo, about 1850.

90 KAKEMONO. Apotheosis of Buddha. Ming period.

91 KAKEMONO.

Buddhistic decoration.

92 THREE KAKEMONOS, TOSA SCHOOL.

The Emperor and his Court of Wise Men.



## Carved Jades, Crystals and Amber

There are three forms of Jade, designated as such by the Chinese, without regard to the color or the mineral formation, namely: Jade of the variety of Horn Blend, Jadeite, a variety of aluminum with sodium, and actinolite—a form of precious serpentine. These different stones were practically alike in hardness and in difficulty of carving and manipulation; all were specified by the Chinese at all times, and are to-day, as Jade. They occur in different colors, and examples of each of these different forms of mineral are found in this collection.

The specimens of whitish Jade, known as fat Jade, with here and there spots of brilliant emerald green, (*fet-sui*), belonged especially to the Emperor, and such Jade was and is known as the Imperial Jade; and if a Chinaman secured, in any way, such a piece of Jade, he was bound, by the laws of the Empire, to pass over such specimen to the nearest government official, so that it could be forwarded at once to the Emperor at Peking. In case he failed to do this, the fact of its being in his possession (if known) would cause him to lose his head.

The carving of Jade by the Chinese was done at a very remote period, and the difficulty attending such work rendered it, in their eyes, of supreme value and of inestimable worth. That it was done by the Chinese in very remote times there is ample proof.

A Jade Bowl, greenish in tone, beautifully carved, about 5 inches in diameter,  $3\frac{1}{2}$  inches deep, in every way perfect, was taken out with a mummy from a tomb in Egypt where it has been over 2,500 years; and yet this bowl was so perfectly preserved that it might have been done within the last ten years.

Jade is of very many colors—dull green, bright emerald green, dead white, fat (known as fat jade), cabbage green or celadon green, dull white, dull brown, reddish brown and cherry red like the red of the red coral.

The Imperial Jade bracelet in this collection (No. 95) shows in the one piece the fat, dull white, emerald green, reddish brown and red, plainly discernible in the same formation.

Certain colors and qualities of Jade belong to different dynasties, and have taken their names from the dynasty under which they were found and carved.

93 LONG JADE BELT CLASP.

Elaborately carved.

94 ANOTHER.

Of different design.

95 BRACELET.

Cut from jade of different colors, red, white, green and grey.

96 A PEACH.

Cut from jade of a brilliant carnelian color with a stand.

97 RECTANGULAR BELT CLASP.

Cut from deep green jade, with floral design in the center, surrounded by Greek Fret.

*2 1-4 inches x 2 1-8 inches.*

98 VASE OF DEEP PLUM COLOR.

With vein of grayish green at the base. Elaborately carved in designs of tree stumps, rocks and animals. Carved teakwood stand.

*Height, 7 1-2 inches; length, 5 1-2 inches.*



99 MINIATURE KORO OF IMPERIAL JADE.

Of brilliant emerald green and white, in a dragon design with Dog-Foo handles. Cover of same jade. Two carved teakwood stands. *Height, 3 inches.*

100 IMPERIAL JADE BOWL.

Of emerald green and white on stand of rosewood and ivory, elaborately carved.

*Height, 4 1-2 inches; diameter 5 5-8 inches.*

101 IMPERIAL JADE BOWL.

Mate of the foregoing.

102 IMPERIAL JADE TEA-POT.

The tea-pot is very thin and the surface above and below is covered with the finest carving. Stand of elaborately carved rosewood and ivory.

*Height, 6 1-2 inches; diameter, 6 1-2 inches.*

103 BOX OF LIGHT CHRYSOPHRASE GREEN.

Carved to represent Sacred Tortoise. On a stand.

104 BOX OF CHERRY RED JADE.

Carved to represent a fruit known as Buddha's Hand. With stand. (Box and cover broken and repaired.)

105 IMPERIAL JADE WINE-CUP.

Color, brilliant emerald green and white. Design of the Lotus flower. With a stand.

*Length, 2 inches; height, 1 1-2 inches.*

106 JADE INCENSE BOX.

Delicate green in tone. With a stand.

*2 1-2 inches x 1 1-2 inches.*

107 ROUND CUP OF BLACK JADE WITH TWO HANDLES.

Archaic in form and decoration. With carved rose-wood cover and jade top. With a stand.

*Height, 3 1-2 inches; diameter, 4 inches.*

108 SQUARE CUP WITH HANDLE.

Archaic in design and carving. With a stand.

*Height, 3 inches; diameter, 2 1-2 inches.*

109 CELADON COLORED JADE CUP.

Most elaborately carved in open work of branches and flowers which surround cup. On a stand.

*3 1-4 inches high; 4 inches long.*

110 JADE KORO OR BOWL WITH COVER.

Elaborately carved and perforated. With stand.

*Height, 5 1-2 inches; diameter 5 inches.*

A VASE COMPANION PIECE TO KORO.

Both used in ancestral worship. With stand.

*Height, 6 1-2 inches.*

111 JADE VASE.

Of ancient form, finely carved with elephant heads and Fret handles. On a stand.

*Height, 8 inches.*

112 JADE VASE.

Fine in form, beautifully carved with chrysanthemum flowers, with ring handles. On a stand.

*Height, 12 inches.*



113 JADE VASE.

Of unusual color and of early form. On a stand.

*Height, 6 inches.*

114 VASE.

Cut from jade in the form of an elephant. On a stand.

*Height, 6 1-2 inches.*

115 A RECTANGULAR VASE.

Of ancient form, cut from jade of Celadon tone, covered with very fine carving in bold relief and lined with gold. With a stand.

*Height, 12 inches.*

116 TABLET WITH GREEK FRET BORDER AND SYMBOLS OF LONGEVITY AND HAPPINESS.

Jade of a pale green color. *3 inches x 2 1-8 inches.*

117 JADE VASE.

Graceful in form, of dull gray and brown tone, This vase is prehistoric and was pronounced by Chinese experts as being one of the oldest pieces of carved Jade known in China. On a stand.

*Height, 9 1-2 inches.*

118 HAND MIRROR.

Of carved cabbage green jade, set front and back with diamonds, rubies, emeralds, sapphires and pearls. This mirror was taken during the Boxer Rebellion from the private rooms of the Late Empress together with an elaborate Belt Buckle set with small jewels with Cambodian enamel work on pure gold, also to be found in this collection.

- 119 STRAIGHT-SIDED VASE.  
Of rare jade, with iridescent surface, showing delicate tints of pink, blue and green. On stand.  
*Height, 6 1-2 inches.*
- 120 TRAY OF GREYISH-GREEN JADE, WITH FIVE WINE CUPS OF DEEP GREEN JADE.  
*Length of tray 6 1-4 inches; width 5 1-2 inches.*  
*Cups, height, 1 inch; diameter, 2 inches.*
- 121 DOUBLE VASE.  
Of cherry red and snow-white jade, carved to represent hollow tree trunks with branches, fruit and stalks. On a stand. *Height, 7 inches; length, 8 inches.*
- 122 SACRED WAND OF DEEP GREEN JADE.  
Used in the worship of the Temple of Heaven. The design represents a Fungus, the special symbol of Longevity. *Length, 15 inches.*
- 123 JADE FIGURE OF GODDESS OF MERCY.  
Cut from dark green jade. Figure, dress and full string of prayer beads elaborately carved in detail from the one stone. With teakwood stand. *Height, 13 inches.*
- 124 DOUBLE GOLD-STONE JAR AND COVER.  
With ring handles and elaborately carved. On a stand. *Height, 9 1-2 inches; diameter, 5 inches.*
- 125 PIECE OF ANCIENT GOLD STONE.  
This is an unusually large and fine specimen of this artificially made material, showing its appearance before carving.



126 DOUBLE VASE.

Cut from jade of leaden grey tone. Designs of plum flowers and branches elaborately carved, covering the surface. With a stand. *Height, 10 1-2 inches.*

127 FIGURE OF TOBUSAKU, A FAMOUS CHINESE POET OF ANTIQUITY.

Cut from jade of a Celadon color, with peach branch and fruit in bold relief. On an ivory stand, beautifully carved, which also rests on a stand of rosewood. *Height, 12 inches; length, 16 inches.*

128 LARGE WINE PITCHER.

Cut from jade, elaborately carved in the form of a mythological animal. With finely wrought cover in gold and silver. On teakwood stand.

*Height, 10 inches.*

129 JADE BOWL.

Brilliant dark emerald green in color, perfect in form and quality.

*Height on stand 7 1-2 inches; diameter, 12 1-2 inches.*

130 JADE VASE, IN THE FORM OF A PILGRIM BOTTLE WITH COVER.

Jade brownish yellow in tone, surface of unusual finish, covered with fine carving and Chinese characters inlaid with gold. On a stand.

*Height, 11 inches.*

131 SET OF EIGHT SACRIFICIAL BOWLS.

Carved from light greyish blue jade used by the Emperors in the annual ancestral worship in the Temple of Heaven, for food offerings. With teakwood stands. *Height, 3 inches; diameter, 5 1-8 inches.*

132 ORNAMENTAL PIECE.

Jade of a dull greyish white tone, carved to represent a woman seated under a tree attended by a deer. On stand.

*Height, 4 3-4 inches.*

133 SQUARE WINE CUP.

With handle, beautifully carved. On carved side.

*Height, 2 3-4 inches.*

134 PAIR OF BELT CLASPS.

Of Celadon Jade, beautifully carved and polished, and so finished that the centers are free to turn in their sockets. An example of most skillful and elaborate workmanship.

*2 1-4 inches in diameter.*

135 JADE PLAQUE.

Minutely carved, representing the flower of the chrysanthemum, with branches and leaves. On a stand.

*Length of plaque, 6 3-4 inches.*

136 LARGE LEAF PLAQUE.

Minutely carved all over. With elaborately carved stand.

*9 inches long x 7 1-2 inches wide.*

137 LEAF CUP.

Of Celadon jade, elaborately carved top and bottom.

*4 1-2 inches in diameter.*

138 ROUND CUP.

Elaborately carved with Dog-Foo handle, and three feet. *Height, 4 1-2 inches x 3 1-2 inches in diameter.*

139 JAR.

Of cherry red and dull white, elaborately carved all over. On a stand.

*Height, 3 inches.*



140 JADE BASKET.

Of dull green tone, very beautifully carved. On carved teakwood stand. *2 3-4 inches in diameter.*

141 CUP.

Of green jade, carved minutely in the form of a crab, and beautifully polished.

142 JADE JAR.

Of mottled greys and greens, with red veins, known to the Chinese as the jade with the bloody veins. On a stand. *Height, 4 1-2 inches.*

143 JADE JAR.

Cut very thin, the exterior elaborately decorated in carving. On a carved stand.

*Height, 4 inches; diameter, 4 inches.*

144 COVERED JAR.

Of Imperial Jade with brilliant enamelled green spots, carved elaborately, with flowers and branches and sacred symbols. On a stand. *Height, 4 1-4 inches.*

145 DEEP GREEN JADE TABLET.

Evidently made in honor of some distinguished sage or warrior, with the inscription beautifully cut on both sides. The characters were originally filled with gold.

*9 1-4 inches long x 4 1-2 inches wide.*

146 KORO.

Of dark green jade, minutely carved, with five ring handles; a most unusual bit of work; on carved teakwood stand. *7 1-2 inches high x 6 inches in diameter.*

147 COVERED JAR.

Dark green in tone, minutely carved and elaborately polished, with ring handles. On a stand.

*Height, 9 inches.*

148 THE GOD OF WISDOM.

This ancient figure of the god attended by the deer and stork is minutely carved in stone (a form of steatite); on a curious antique stand in harmony with the carving.

*Height, 9 inches.*

149 LARGE AMETHYST CRYSTAL.

Carved in the form of a duck. On a stand.

*Height, 5 inches; length, 5 inches.*

150 A COVERED JAR, CUT FROM NEARLY PERFECT CRYSTAL.

Elaborately carved in representation of branches and fruits. With a small open case at the side. On a stand.

*Height, 8 1-2 inches; width, 5 inches.*

151 GEM—LAPIS-LAZULI.

Of the deepest sapphire blue flecked with gold. Carved on each side to represent mountain and forest with temples. On a stand.

*Height, 4 1-2 inches; length, 4 inches;  
weight, nearly 12 ounces.*

152 TRIPLE VASE.

Of varying height, cut from perfect white crystal, design hollow tree trunk with branches, leaves and flowers, in relief. It rests on an ivory stand, elaborately carved to match.

*Height, 6 inches; length, 6 inches.*



153 GROUP OF WILD MOUNTAIN GOATS.

Carved from fossil amber. On a stand.

*Height, 5 inches; length, 6 inches.*

154 A COVERED JAR, CARVED FROM PINK CRYSTAL.

Surface is carved in representation of plum branches, flowers and birds. The borders are of the Greek Fret. The side ornaments are Elephants' heads with ring handles pendant. The Dog-Foo surmounts the cover. On two stands.

*Height about 14 inches.*

155 JADE VASE.

Rectangular in form, finely carved with flaring lip and base. On a stand.

*Height, 11 inches.*

156 JADE KORO IN FORM OF SARCOPHAGUS.

Covered with carving of archaic design. Cover mounted with finial of coral red and cabbage green jade, carved in form of Fungus to represent Longevity. On stand.

*Height, 10 inches; length, 5 1-2 inches; breadth, 4 inches.*

157 PIECE OF CARNELIAN RED JADE.

Covered with light, translucent Celadon jade like a coating of thin ice. In design of mountain peaks with stork. Carved ivory base and carved teakwood stand. This remarkable piece of jade belonged to the famous Li Hung Chang. After his death it was purchased of his son for this collection. It was regarded in China as one of the rarest and most valuable examples of jade to be found in any Chinese collection.

*Height, 9 inches; length, 9 inches.*

158 VERY OLD SCREEN FROM THE TEMPLE OF  
HEAVEN.

Of elaborately carved Teakwood. The eight Immortals, cut from light cabbage green jade, surround a center of Han jade carved in design of bird and flowers. Below, is carved the design of a peach—emblem of Longevity. The ornamented disc is supported by figures boldly carved and decorated in gold and red lacquer.

*Height, 3 feet 2 inches; width, 19 inches.*



## Chinese Incense Boxes

The following six boxes were kept in the Temple of Heaven and held sacred incense used in ancestral worship. Each box carries a double inscription—one on the inside of cover and one on the bottom of the box. They were given by Prince Ei-Ye, son of the Emperor Kank-Si, for the Temple service.

159 IVORY BOX.

Of light cabbage green jade, carved in the form of fruit; of old ivory color.

160 BOX OF SANDAL WOOD.

With lapis-lazuli top, carved in the form of fruits; dark brown in color.

*Length, 4 1-2 inches; width, 3 inches.*

161 BOX OF SANDAL WOOD.

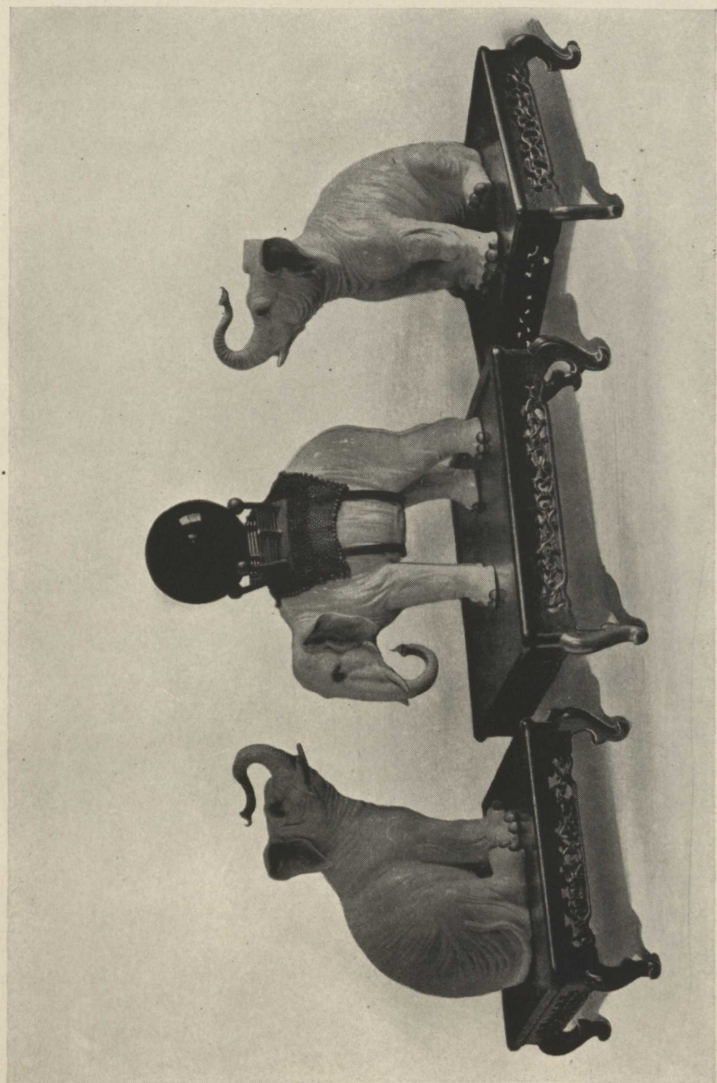
With gold stone carved in the form of fruit set in the cover. Of dark drab color.

162 BOX OF SANDAL WOOD.

With large emerald on the cover, carved in the form of a cluster of grapes; drab in color.

163 IVORY BOX.

With jade of the Han Dynasty on the cover, carved in form of fruit; dark green in color.



No. 165. WHITE PORCELAIN ELEPHANTS



164 IVORY BOX.

With cherry red jade in the cover, carved in the form of fruit; green in color.

165 WHITE PORCELAIN ELEPHANT.

The leader, marching, carries on his back, held in a gold and silver houdah, a black crystal or agate ball 3 3-4 inches in diameter. The two attendant elephants are trumpeting the praises of their leader and his famous burden. Mounted separately on carved rose-wood stands. *Height, 18 inches, each.*

165-a ONE OF THE ATTENDANT ELEPHANTS DESCRIBED ABOVE.

165-b THE OTHER ATTENDANT ELEPHANT DESCRIBED ABOVE.

166 A ROYAL EAST INDIAN ELEPHANT.

Carved from ebony, and carrying on his back, held by an ivory support, a white crystal ball  $3\frac{3}{8}$  inches in diameter. The elephant is covered with royal caparisons inlaid with pearl and ivory. The elephant rests on an antique metal bound lacquer stand.

*Height, 20 inches.*

## Japanese Swords

This group of swords includes examples of the most famous sword-makers of Japan—from 1000 A.D. to 1900 A.D.

167 SARACEN SWORD OR SCIMETAR.

With Damascene blade with inscriptions inlaid in gold on each side. Bone handle, bound with silver.

168 SULTAN'S SCIMETAR.

With curved bronze blade. Inscription inlaid on hilt. The scabbard is silver elaborately ornamented, showing that it was once covered with gold.

169 OLD PERSIAN DAGGER.

Blade of bronze, curved in form. Scabbard of silver decorated in Persian style.

170 JAPANESE SHORT SWORD.

In a bright red lacquer scabbard, ornamented with iron with gold inlays. Marks on hilt. Made in 1631 by Hizen Nokuni.

171 DANISH BOAR HUNT DAGGER OR KNIFE.

Mounted in silver, finely carved. Side knife in shield. Silver chain and belt holder. Made in 1650.

172 OLD PERSIAN DAGGER.

With carved bone handle. Blade of bronze. Scabbard of silver covered with ornamentation in the ancient Persian style.



173 JAPANESE SHORT SWORD.

In ribbed scabbard with gold ornamentation. Marks on hilt; made in 1300 by Kaugemitsu, School of Osafune, a very famous maker.

174 LONG SAMURAI SWORD.

In a scabbard ornamented with malachite closely set in lacquer and polished to a fine surface. Made in 1700.

175 TWO-HANDED EXECUTIONER'S SWORD,  
KNOWN AS A KNEE-SPLITTER.

Under the old Emperors of Japan, the executioner, with one powerful stroke, must sever the head of the kneeling culprit and split the knees by a single blow. Made in 1560. Maker Tenma-Daijizai-Tenjin, a famous maker of the old Bizen school.

176 TWO-HANDED EXECUTIONER'S SWORD UN-  
DER THE SHOGUNS.

Also a knee splitter. Made in 1700 by Takahashi Osanobu, of the Seki School.

177 SHORT DAGGER.

Made to pierce the heaviest of mail. Made in 1800. Maker of the Osafune School.

178 IMPERIAL SHORT SWORD.

In Tiger Skin Scabbard, marked with Imperial crest. Made in 1600 by Kanekage of the Seki School.

179 OLD JAPANESE SHORT SWORD.

Teiko crest on the handle. No marks.

- 180 OLD JAPANESE SHORT SWORD.  
Checkered scabbard. Made in 1420 by Yoshiige,  
pupil of Makumune.
- 181 OLD JAPANESE SHORT SWORD.  
In a yellow wood scabbard. Made in 1650 by Masat-  
sura—School of Awataguchi.
- 182 DOUBLE-EDGED HARI-KARI DAGGER.  
Mounted in ivory and silver. Imperial Dragon mark.
- 183 SHORT SWORD.  
Of finest make. In scabbard, covered with ornamen-  
tal work of silver and gold. Made in 1340 by Kanenje  
Inabanokami Kanetatsu Shizusamurow Kanenji.
- 184 VERY FINE LONG SWORD.  
In gold lacquer scabbard with silver mountings. Made  
in 1450 by Noshiu Kokuraju Kanetatsu of the Seki  
School.
- 185 LONG SWORD.  
In gold lacquer scabbard with gilt mounts, bearing the  
crest of a Prince.
- 186 LONG SWORD.  
In gold lacquer scabbard. Made in 1500 by Hiro.
- 187 SWORD OF SCHAMYL—THE HERO OF THE  
CAUCASUS.  
A very old Damascus blade in leather scabbard,  
mounted in silver, decorated with Circassian enamel.  
Schamyl's name in enamel, appears twice on the silver



scabbard. The blade bears a very ancient mark. For thirty years Schamyl successfully repelled all attempts to subdue him and conquer his country. At length, Russian gold led one of his friends to betray him, and he was surprised and captured by Russian soldiers at night with a band of his followers. When taken he snapped his sword over his knee and broke the blade at the hilt. In repairing, the smaller piece of the hilt could not be replaced. Its absence is now apparent. Bought from the son of the Russian officer who effected the capture.

188 LONG SAMURAI SWORD.

Gold lacquer scabbard, silver gilt mounting. Tokugawa crest. Made about 1700.

189 LONG SAMURAI SWORD.

Black and gold lacquer scabbard. Made about 1725.

190 LONG SAMURAI SWORD.

Gold lacquer scabbard ornamented with many crests. Made by Hoju in 1600.

191 LONG SAMURAI SWORD.

In green lacquer scabbard decorated with ivy leaves in gold and autumn colors. Made about 1700.

192 BARBER'S WOODEN SWORD.

Elaborately carved. In olden times, the barbers of Japan indulged in frequent fights, often with fatal results. To end this state of things, the reigning Emperor issued an edict forbidding the barbers to own or wear anything but a wooden sword.

193 SHORT SWORD.

In old red lacquer scabbard. Ornamentation of iron inlaid with gold. Buddha mark on the blade. Bizen School. Made in 1700.

194 SHORT SWORD.

In fine black and gold scabbard with silver mounts. Made in 1600 by Kanematsu. School of Minoseki.

195 SHORT SWORD.

With peculiar blade and a razor end. Made by Bunsei Rokunei Shigatuhi (Kato Turnatoshi) Tsukuru. Made in 1800.

196 VERY FINE OLD SHORT SWORD.

In a reddish scabbard. Made in 1352 by Hiramitsu.

197 SHORT SWORD.

In a mottled green scabbard. Made in 1790 by Kansei go ne Hachigatsu.

198 HALF LONG SWORD.

In wooden scabbard. Made by Kauenaga in 1020.

199 HALF LONG SWORD.

In a green and gold lacquer scabbard. Made in 1470 by Nisikiosada.

200 HALF LONG SWORD.

With mounting of ancient coins in gold, silver, bronze and copper of China and Korea, set in the handle, hilt and scabbard. Made in 1600.



201 A LADY'S DAGGER.

With fine blade. Made in 1610 by Kunikaue, School of Awatakuchi.

202 HALF LONG SWORD.

In a seal-skin scabbard. Blade fine. Made about 1750.

203 HALF LONG SWORD.

In black and gold scabbard, decorated with leaves and flowers. Blade fine. Made about 1775.

204 DAGGER OF THE PRINCE OF ICHIGO.

In a silver scabbard elaborately carved and ornamented. The blade was made by Gasan, in 1800, the scabbard by the famous gold and silversmiths Hideaki and Somada. This belonged to the Prince of Nara.

205 SWORD OF THE PRINCE OF ICHIGO.

In scabbard of gold lacquer with silver mountings, all decorated in designs of the chrysanthemum. The blade was made by Tsuda Ominokami Sukenao in 1690. The scabbard was made by Shimi. This belonged to the Prince of Nara.

206 DRESS SWORD OF THE SHOGUN OR TYCOON.

With full Tokugawa marks and crest. This sword has a famous blade made by Miyochin of Tadyoshi in 1631. It is mounted in a scabbard lacquered to represent the rising sun of Japan. Several years after the retirement of the last of the Tycoons and re-establishment of the Emperor on his throne, this sword and the War Belt following, were acquired directly from the Tycoon himself.

207 A WAR BELT.

Worn over the coat of armor when in full war dress. It consists of squares of some fine white stone, on each of which is cut the family crest. The stones are fastened to a lacquer and brocade belt by silk cords.

208 A BEAUTIFULLY MOUNTED SWORD.

Bears the crest of the first Tycoon, Clan Taiko. It is mounted in gold and silver, with a rare scabbard in finest lacquer. It was made in 1500 by Makiu-Kane Moto.

209 BLACK AND GOLD LACQUER SWORD RACK.

With the Tycoon's crest, Clan Taiko.

210 AN IMPERIAL GOLD LACQUER SWORD RACK.

With private Imperial Crest.

211 AN EMPEROR'S SWORD IN A TIGER'S SKIN SCABBARD.

The Imperial Crest is on the hilt. This sword was taken from the dead body of Gen. Saigo after his death, at the end of the Satsuma Rebellion. This sword blade was made by Hachi Man Kitama Iwakuni Tsukuru. The scabbard was made by Fusa Hide Omori. Made about the year 1000 A.D. Other marks are: Go-to, Itsu-Jan, Itsu-Jeu.

212 FAMOUS MATAMURO BLADE.

This sword was sent by the Japanese Government as their finest example of the sword makers' art, for exhibition at the Columbian Fair in Chicago in 1893. The blade was made by the famous Matamuro, one of the most famous of all Japanese sword makers, in 1300. The scabbard was made by Namikawa. It is inlaid with enamel.

Purchased at the close of the Exposition from the Japanese Government Officials in charge.



### THIRD SESSION

Tuesday Afternoon, April 9th, 2:30 o'clock

Antique Roman Rings, Greek Intaglios, East  
Indian Necklaces, Armlets, Rings,  
Pendants Containing Emeralds,  
Pearls, Rubies, Diamonds,  
Topazes of great variety  
and brilliancy

NOTE—The attention of buyers is called to paragraph 6, of the CONDITIONS OF SALE printed at the beginning of this Catalogue as follows:

“All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and The Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any effect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, without recourse.”

These are the usual Conditions of Art Sales and represent the general practice of auction houses throughout the world. In this Sale and in future sales by this Company, which contain Precious Stones and Metals, such as Diamonds, Gold, Silver, etc., the genuineness of all such Precious Stones and Metals will be guaranteed by the Company, and if subsequently not found to be as described in the Catalogue the lot may be

returned and the cost thereof will be refunded. *Notice of such errors and defects of description must be given promptly and the goods returned within 3 days from the date of their sale, No exception will be made to this rule.*

213 ANTIQUE ROMAN RING.

With fine intaglio male head cut on male sard.

214 ANTIQUE GREEK RING.

Intaglio figure of Cupid cut on red and white sard.

215 ANTIQUE ROMAN RING.

Intaglio of Bull on male sard. Modern setting.  
(Stone damaged.)

216 ANTIQUE ROMAN RING.

With female Roman head cut in amethyst. Modern setting.

217 ANTIQUE ROMAN RING.

With figure cut on male sard. Medieval silver gilt mounting.

218 ANTIQUE ROMAN RING.

With head of Mars cut on male sard. Modern gold setting.

219 ANTIQUE ROMAN RING.

Intaglio of seated figure of Mercury cut on male sard.  
Setting modern.

220 ANTIQUE ROMAN RING.

Intaglio Head of Livy cut on male sard.



221 ANCIENT GREEK RING.

Of pure gold ; with hammered Gorgon's head. Exhumed at Mitylene.

222 IRON RING.

Of carved iron inlaid with silver, having a Crest on the top and poison cup below. Elaborately carved.

223 OLD ITALIAN RING.

Of iron with a Crest or symbol cut in the top. XVIth Century work.

224 OLD ITALIAN SEAL RING.

Of carved iron inlaid with gold with a Crest or symbol cut in the top. XVIIth Century work.

225 CRUSADER'S RING.

Of carved iron set with three semi-precious stones. A poison cup is found in the ring.

226 GREEK RING.

Head of a Woman cut in relief on pale emerald. (Damaged.)

227 ANTIQUE ROMAN RING.

Intaglio figures of Apollo before an altar, cut on male sard.

228 ANTIQUE HINDOO RING.

Set with strange Cat's-eye agate.

- 229 ANTIQUE GREEK RING.  
With Intaglio Head of Jupiter Serapis cut on curious greyish-white sard.
- 230 ANTIQUE GREEK RING.  
With two Intaglios, the biga cut on male sard, and the trireme cut on female sard.
- 231 CURIOUS OLD VENETIAN RING.  
Head of a Nubian carved in relief on black and white onyx, in singular setting.
- 232 ANTIQUE GREEK RING.  
With raised inscription cut on dark green sard. Antique setting.
- 233 ANTIQUE PHOENICIAN RING.  
Intaglio male head surrounded with inscription cut in light green stone.
- 234 ANTIQUE ROMAN RING.  
Set with Intaglio of a Bull cut on a green jasper.
- 235 ANTIQUE GREEK RING.  
Intaglio Head of Ptolomy the Elder cut on plum jacinth.
- 236 ANTIQUE GREEK RING.  
Intaglio portrait Head and Bust of a woman cut on artificial stone. Signed in Greek characters.



- 237 ANTIQUE ROMAN RING.  
With Intaglio symbols cut on a curiously mottled sard.
- 238 ANTIQUE HAMMERED GOLD RING.  
With Intaglio of female figure of a Muse cut in male sard.
- 239 ANTIQUE GREEK RING.  
Of Fine Hammered Gold, with Intaglio Head of Mars cut in black and white sard.
- 240 ANTIQUE ROMAN RING.  
Intaglio figure of Minerva cut on male sard. Modern mounting.
- 241 ANTIQUE GREEK RING.  
Intaglio head of Hercules cut on male sard.
- 242 ROMAN FIBULA.  
With three antique Roman intaglios, of different designs, set in fine gold. Exhumed at Pompeii.
- 243 MEDIAEVAL RING.  
With female head cut in intaglio on male sard, with two small garnets in original setting.
- 244 ANTIQUE ROMAN RING.  
Intaglio of Cupid cut on male sard.
- 245 A PAIR OF ANTIQUE ROMAN EAR-RINGS.  
In fine gold, set with garnets. Exhumed at Pompeii.

- 246 ANTIQUE HAMMERED GOLD EGYPTIAN RING.  
With double head, two figures cut in the gold.
- 247 ANCIENT SEAL RING OF AN EARLY PHOENICIAN PERIOD.  
Intaglio cutting of figure surrounded with inscription cut on milky agate. Mediaeval setting.
- 248 ANTIQUE GREEK RING.  
With intaglio cut on white sard.
- 249 ANTIQUE GOLD ROMAN RING.  
Intaglio of male head cut on male sard. Modern setting.
- 250 ANTIQUE GREEK RING.  
Intaglio male head cut on male sard. Mediaeval setting.
- 251 ANTIQUE GREEK GOLD RING.  
Head of Socrates cut on jade. Mediaeval setting.
- 252 EGYPTIAN SCARAB RING.  
The scarab cut in lapis-lazuli and set to revolve.
- 253 EAST INDIAN RING.  
Containing three sapphires and diamonds, the sapphires being of unusual tint.  
This and the two following were worn together in India on one finger and known as the bunch of flowers.
- 254 EAST INDIAN RING.  
With light pink sapphire center set on each side with a ruby and sapphire.



255 EAST INDIAN RING.

Beautifully carved having a fancy sapphire center surrounded with diamonds with an olive green sapphire on one side and a green sapphire on the other.

256 AN EAST INDIAN TWIN RING.

Set with yellow and delicate green sapphires bordered with blue sapphires and rubies.

257 EAST INDIAN RING.

With a green sapphire center and two ruby spinels.

258 EAST INDIAN RING.

With a pink sapphire center surrounded by diamonds.

259 EAST INDIAN EMERALD RING.

The emerald bolted on the setting is surrounded with a cluster of ruby spinels.

260 ANTIQUE EAST INDIAN RING.

Containing an emerald center set with small diamonds, a yellow sapphire and deep pink ruby.

261 EAST INDIAN RING.

Containing a star sapphire with setting finely carved.

262 OLD EAST INDIAN RING.

Containing an emerald set with a cluster of white sapphires.

263 ANTIQUE ROMAN BAIL RING.

Set with three stones, one green and two red.

264 ANTIQUE EAST INDIAN RING.

In quaint setting holding a pink ruby surrounded with a cluster of white pearls.

265 BAIL RING.

Containing an intaglio finely cut on a red sard, subject unknown. The symbol at the side indicates this is the head of a naturalist.

266 EAST INDIAN RING.

In ancient setting holding one of the rarest gems, the leopard stone.

267 IMPERIAL BELT CLASP IN THREE PARTS.

Chrysophrase of a brilliant emerald green color, in silver gilt setting.

268 ITALIAN RING.

Of iron, finely carved. XVIth Century work.

269 EAST INDIAN NECKLACE.

Of the gold work of India, holding as pendant an emerald capped by an Old Mine diamond in the ancient Indian cutting, with an emerald in the clasp.

270 EAST INDIAN NECKLACE.

Of irregular emerald beads with carved gold beads, carrying four pendants of a single drop emerald, and a single pendant with a large sapphire and an emerald.

271 NECKLACE OF SYRIAN BEADS.

Crude glass of different colors inlaid in Archaic designs with enamel of different colors in alternation with gilt metal beads.



272 EAST INDIAN RING.

Containing a blue sapphire surrounded with diamonds.

*Weight of Sapphire, 6 karats;*

*Diamonds, 2 1-4 karats.*

273 OLD ENGLISH PIN AND EARRINGS.

The Pin containing a large amethyst surrounded with a double cluster of pearls; the Earrings of carved gold set with pearls.

274 OLD NECKLACE.

Of star design set with pearls, with pendants of rubies and aquamarines and seed pearl ropes for the fastenings. The rubies and aquamarines are a later addition.

275 NECKLACE OF NINETY-SIX TINTED PEARLS AND ONE HUNDRED AND FIVE SMALL DIAMONDS.

The heading of the necklace is composed of perfect Oriental white pearls. The mounting is of the most delicate gold work. The main part of the necklace is of perfect Oriental pearls of exquisitely soft tints, graduated in size to match. From the necklace, hangs a large pendant and two smaller pendants, which, when detached, form a brooch and earrings. All the pearls have the finest Oriental lustre and brilliancy.

276 ANTIQUE EAST INDIAN BROOCH.

Of rare workmanship; set with pearls with end pendants of large baroque pearls and center pendant of two emeralds and a brilliant lilac tinted sapphire.

277 A NAULAKA—THE JEWELS OF AN INDIAN PRINCE.

The heading of the Naulaka is composed of fifty-one sapphires, jargoons and other stones of all colors. Two of the pendants are set with sapphires, one with a sapphire in the center of the gem blue color. Other of the ornaments are set with Oriental pearls.

278 BRACELET.

It is made to match the preceding Naulaka, and is set with twenty-one fancy colored sapphires.

279 MASSIVE DIAMOND RING OF OLD SPANISH WORKMANSHIP.

Perfect diamonds encircling a large center Canary diamond.

Formerly belonged to Queen Isabella.

280 RING.

Opalescent Ceylon sapphire, set with fifteen Oriental pearls of yellow tint corresponding to the sapphire.

281 EAST INDIAN RING.

Containing a sapphire surrounded by a cluster of diamonds in carved gold setting.

282 RING.

Containing a sapphire of brilliant color surrounded by a circle of diamonds.

283 RING.

Containing a beautiful Siberian garnet set with a circle of Old Mine diamonds.



284 RING.

Containing a rose red ruby surrounded by Old Mine diamonds.

285 RING.

Containing a very brilliant Alexandrite set in Oriental design with thirty-two diamonds.

286 RING.

Containing a Ceylon olive-green beryl set with a cluster of Old Mine diamonds.

287 RING.

With burnished setting containing an Oriental cat's-eye cut in the form of a perfect ball.

288 EAST INDIAN RING.

Containing an olive green pear shaped diamond of old cut, two Old Mine diamonds also pear shaped and a pink ruby.

289 RING.

Containing a black diamond set in platinum surrounded by rose diamonds.

290 RING.

Set with two large Old Mine diamonds in the old cut with a light pink sapphire.

This ring belonged to the famous tragedienne, Mme. Rachel. When in Boston, a few months before her sudden death, she exchanged this ring with a leading jeweller for one which she liked better. A few days afterward this ring was acquired for this collection.

291 RING

Containing a ruby of beautiful color and great brilliancy, set in a cluster of perfect diamonds.

292 RING.

Containing an emerald surrounded with a cluster of diamonds.

293 RING.

Containing a Ceylon sapphire of deep golden color set with a circle of Old Mine diamonds.

294 ORIENTAL RING.

The center stone is a ruby-sapphire, set in elaborately carved gold representing grapevines and leaves of small rubies and sapphires.

Formerly belonged to Dhuleep-Singh.

295 RING.

Unusual Oriental opal of brilliant coloring set with Old Mine diamonds.

296 EAST INDIAN GOLD RING.

Elaborately carved setting containing a diamond between two gem blue sapphires.

297 NECKLACE AND BRACELET.

Pure gold of ancient Persian design holding six sapphires of fancy colors and large size and an enormous golden brown and green Alexandrite.

298 CRUDE ANTIQUE EAST INDIAN RING.

Containing five ruby spinels mounted with twelve rose diamonds.



299 RARE EAST INDIAN RING.

With a large sage-green Jargoon in the center surrounded by a cluster of fine rubies, the setting minutely carved.

300 RING.

Containing a perfect white diamond of fine quality.

301 RING.

Containing a perfect white pearl with a cluster of diamonds.

302 EAST INDIAN RING.

Containing four Oriental opals of the first water, mounted with diamonds.

303 RARE EAST INDIAN RING.

Containing in the center a brilliant extremely rare green ruby supported by a delicate pink ruby and an old gold sapphire, mounted with diamonds.

304 EAST INDIAN RING.

Containing a beautiful pink ruby surrounded with diamonds.

305 EAST INDIAN RING.

Containing three Jagoons, in three shades, mounted with diamonds; the sacred stone of the Brahmin which, in their belief, insures good luck to its possessor.

306 PEARL NECKLACE.

Of sixty-four white baroque pearls.

307 FRENCH COURT PIN.

With silver facing and gold back, having large pearl center and a pearl pendant; the double bow being filled with rose diamonds.

308 GOLD SNAKE RING.

Set with a brilliant white sapphire, ruby eyes.

309 EAST INDIAN RING.

Containing a brilliant lemon-yellow sapphire surrounded by blue sapphires.

310 LARGE STAR SAPPHIRE PIN.

Having gold mounting in leaf form with eight white pearls. *Weight of Sapphire, 21 karats.*

311 OLD GREEK RING.

Of green paste with a Cupid cut as an Intaglio in gold and silver mounting.

312 OLD EAST INDIAN NECKLACE OF PURE GOLD.

From the necklace, as a pendant, enclosed in the mounting of a serpent carved from fine gold, with scales of diamonds and head set with ruby eyes, hangs a very large Canary diamond. Its weight is estimated at about 70 karats. When found in India, it was in an ancient cut which was very irregular and imperfect. It was re-cut in London by the finest diamond cutter there, after the form of the famous Regent, and when held to the light, shows a perfect Maltese Cross. The name of this stone in India was the Rajah. Its original weight was two and one-half times its present weight. The necklace from which



this is suspended as a pendant is made in the form of a serpent. The largest diameter of the serpent is about three quarters of an inch and it is perfectly flexible. The serpent is covered with delicately formed rosettes in the place of scales.

313 ARMLET OF PURE GOLD.

Of ancient East Indian work, it is formed from pure gold and, while apparently solid, is made of separate joints so adjusted as to be perfectly flexible. This armlet is made also in the form of a serpent with head set with ruby eyes.

Formerly on the arm of an idol, and dates back to the period of Serpent worship. It has been kissed smooth by devotees.

## FOURTH SESSION

Tuesday Evening, April 9th, 8:15 o'clock

Paintings of Flemish, German, Early Italian,  
and the Eighteenth Century Schools

PAUL AHRENFELDT

314 HUNTING DOGS.

Three hunting dogs in brown and white spotted coats are seen pointing against a green landscape. Panel. Signed. *Height, 4 1-4 inches; width, 7 1-4 inches.*

NICHOLAS TOUSSAINT CHARLET

French, 1792-1845

315 NAPOLEON AT WAGRAM—1808.

Around a camp-fire are gathered a number of officers with Napoleon seated in the foreground. Sketch on ivory. Dated 1828.

*Height, 4 inches; width, 3 3-4 inches.*

PETER MORAN

Contemporary American Painter

316 LANDSCAPE WITH SHEEP.

A group of sheep rest in a sheltered spot against a background of shrubbery; a roadway leads past to an open landscape. At the right a blue-bloused shepherd boy leans on his staff watching his flock. Canvas. Signed and dated 1863.

*Height, 20 inches; width, 30 inches.*



HOWARD COPE

Contemporary American Painter

317 A DEAD CALM OFF MONTAUK POINT.

Under a summer sky several schooners with sails set drift on the glassy surface of the water. On the right the distant line of Long Island shore is seen, and in the foreground some stakes rise above the surface of the water. Canvas. Signed.

*Height, 14 inches; width, 24 1-2 inches.*

Bought from the artist.

CHARLES A. WALKER

Contemporary American Painter

318 LANDSCAPE IN FRANKLIN PARK, BOSTON.

The season is Spring and new leaves are coming out to clothe the branches of the trees that rise at the right. At the left a shepherd sits with his dog watching a flock of sheep grazing near by. Canvas. Signed.

*Height, 16 1-2 inches; width, 29 inches.*

Bought from the artist.

JEAN MARC NATTIER

French, 1685-1766

319 PORTRAIT OF THE COUNTESS OF CHAMBORD.

In blue dress trimmed with fur and open at the neck, the young woman is seen front view at half length. She wears a white wig dressed with white ribbons, and a white ribbon encircles her throat leading down to a bow in her corsage. Pastel.

*Height, 21 1-2 inches; width, 17 1-2 inches.*

GEORGE BUNN

Contemporary American Painter

320 VIEW ON THE SCHELDT.

On the right a number of Dutch fishing boats are drawn up on the bank, with other boats far off on the surface of the river. The sky is filled with low hanging clouds. Canvas. Signed and dated '90.

*Height, 24 inches; width, 20 inches.*

Bought from the artist.

CARTIER

321 LANDSCAPE AND CATTLE.

Two cows, one red and white, one black, stand in a pool in the foreground drinking; beyond them stretches a meadow in which other cows are grazing. At the right are a few trees. Canvas. Signed.

*Height, 20 inches; width, 37 inches.*

ALESSANDRA R. HART

Contemporary Italian Painter

322 HEAD OF BEATRICE PORTINARI.

The blond young woman, seen in profile at bust length, wears a red cap bordered with a band of pearls. Across the high collar of her gown hang two strands of red beads. Canvas. Signed on the back.

*Height, 21 inches; width, 14 inches.*

Purchased from the estate of Mrs. S. D. Warren, Boston.



FERDINAND PHILIP DE HAMILTON

1664-1750

Court Painter of Charles VI, of Austria

323 STILL LIFE.

On a table with a red marble top lie a number of dead birds with brilliant plumage. At the back a gray cat is seen with excited eyes and paw extended. Canvas. Signed and dated 1698.

*Height, 16 inches; width, 20 inches.*

Taken from the Tuileries during the Commune in 1871.

SIR DAVID WILKIE

Scotch, 1785-1841

324 ON GUARD.

A black and white terrier sits before the door of a house; turning her head to the left she shows her teeth at the approach of some intruder. Panel.

*Height, 5 1-4 inches; width, 4 1-2 inches.*

GEORGE MORLAND

English, 1763-1804

325 LANDSCAPE AND SHEEP.

Two sheep, one standing the other lying down, are seen against a background of green bushes. A pool of water lies in the foreground, and at the right is a glimpse of a distant meadow on which sheep are grazing. Canvas. *Height, 10 inches; width, 12 inches.*

From the collection of Mr. John Ogilvie of Breechen, Scotland.

**GEORGE BUNN**

**Contemporary American Painter**

**326 FISHING SMACKS.**

Some Dutch fishing boats are drawn up on the sands with their dark sails spread out to dry; other boats are seen out on the water. In the foreground stand a man and woman. Canvas. Signed.

*Height, 24 inches; width, 20 inches.*

Bought from the artist.

**PETER MORAN**

**Contemporary American Painter**

**327 LANDSCAPE WITH SHEEP.**

A group of sheep rest peacefully in a summer landscape against a background of shrubbery. At the right a foot path leads away to an open meadow bordered by trees. Canvas. Signed.

*Height, 20 inches; width, 30 inches.*

**JEAN BAPTISTE ISABEY**

**French, 1767-1855**

**328 DESIGN OF A CRADLE FOR THE COUNT DE CHAMBORD.**

Mounted on winged sphinxes, the prow of the barge is surmounted by the figure of a winged victory holding out a laurel crown. Water color. Signed and dated 1819. *Height, 16 inches; width, 11 inches.*

Bought at the sale of the Count de Chambord, Paris.



JEAN MARC NATTIER

French, 1685-1766

329 PORTRAIT OF CATHERINE THE GREAT, EM-  
PRESS OF RUSSIA.

At bust length the great Empress is seen in her prime. Her face shows an imperious, voluptuous beauty. Her shoulders are bare and a curl of her brown hair falls on her neck. On the top of her head are ornaments representing corn flowers and ears of wheat in gold and enamel. Canvas. In carved wood frame.

*Height, 15 1-2 inches; width 13 3-4 inches.*

From the collection of Herr F. von Paulig of Grünberg, Germany, a descendant of the Ambassador for whom it was painted.

PETER VALENTINO

French, 1600-1622

330 THE CARD PLAYERS.

A couple of cavaliers wearing plumed hats and the costume of an earlier century, sit at table playing cards. An old man looks over the shoulder of one, and at the right an old woman in a cap talks with a youth seated at the table. Throughout, the details are minutely painted. Valentino was a follower of Caravaggio. Panel.

*Height, 4 1-2 inches; width, 6 inches.*

DAVID TENIERS, THE ELDER (ATTRIBUTED)

Flemish 1582-1649

331 A VILLAGE DANCE.

In a public square a crowd of villagers are gathered in a scene of merry-making and dancing. Along the building which forms the background are ranged a number of spectators. The costumes of the dancing

men and women give sparkle and movement to the scene. Panel. Signed with monogram at the right.  
*Height, 5 inches; width, 7 inches.*

ABRAHAM van STRY  
Dutch, 1753-1826

332 SHEEP, CATTLE AND LANDSCAPE.

At the base of gnarled trees across whose trunks stretch a barrier of braided willow twigs, two cows are lying, one facing the spectator; at her side is a dark sheep, and another sheep and a lamb stand at the right. Beyond is an apple orchard. Canvas. Relined.  
*Height, 13 1-2 inches; width, 15 inches.*

ADAM ELSHEIMER  
German, 1578-1620

333 TOBIAS AND THE ANGEL.

At the base of a dead tree that rises on a bank of a stream are seen the figures of Tobias and the angel. Above, at the left, is a red stone church in Romanesque style, embowered in trees. Beyond the river, where some cows are drinking, are farm-houses backed by green trees. Panel.  
*Height, 8 1-2 inches; width, 13 inches.*

UNKNOWN PAINTER  
English, End of XVIII Century

334 PORTRAIT OF A LADY.

Wearing a low cut yellow dress, the front of which is adorned with bows of blue ribbon, the sitter is seen at half length. Her hair is dressed high with blue ribbons inserted, and a single strand of pearls encircles her neck. Across her shoulders falls a brown mantle. Canvas. *Height, 24 inches; width, 19 inches.*



KAREL du JARDIN (ATTRIBUTED)

Dutch, 1625-1678

335 CATTLE ON A DUTCH MOOR.

In the foreground a group of cattle is seen in the green meadow, while afar a gray fog is coming in from the sea. Panel. Signed with monogram.

*Height, 11 1-2 inches; width, 13 1-2 inches.*

MAX WEYL

Contemporary American Painter

336 PINES ON THE BANK OF THE LOWER POTOMAC.

Through an opening in the grove of slender pine trees, a glimpse of the broad Potomac Gulf is seen with a line of blue shore beyond. The sky is tinged with yellow light. Canvas. Signed.

*Height, 20 1-2 inches; width, 16 1-2 inches.*

FERDINAND PHILIP DE HAMILTON

1664-1750

Court Painter of Charles VI, of Austria

337 STILL LIFE.

A group of dead birds lying on a marble top table show quite different plumage from those in the companion picture by the same artist in this collection. But the same gray cat appears at the back, excited at the prospect. Canvas. Signed and dated.

*Height, 16 inches; width, 20 inches.*

Taken from the Tuileries during the Commune in 1871.

**MELCHIOR HONDECOETER (ATTRIBUTED)**

**Dutch 1636-1695**

**338 LANDSCAPE WITH FOWLS.**

At the foot of a large tree some game cocks are seen strutting about with feathers spread; beyond stretches a landscape under a brilliant sky. Canvas. Signed.

*Height, 22 inches; width, 29 inches.*

Taken from the Tuileries during the Commune in 1871.

**GEORGE MORLAND**

**English, 1763-1804**

**339 LANDSCAPE AND DONKEYS.**

In the foreground two donkeys are seen, one standing grazing, one lying down. A gaunt tree bends over from the left spreading its branches against a summer sky. Canvas. Signed and dated 1784.

*Height, 12 inches; width, 14 1-2 inches.*

From the collection of Mr. John Ogilvie, Brechen, Scotland.

**MARIO NUZZI, CALLED MARIO DA FIORI**

**Italian 1603-1673**

**340 THE MAGDALEN SURROUNDED BY A WREATH OF FLOWERS.**

In a wreath of roses, tulips and other flowers, in the painting of which this artist won great renown, appears the head of a young woman, her brown hair falling in ringlets about her neck. Her face is upturned showing the whites of her eyes as she gazes ecstatically at some vision above. One hand holds her hair to her throat. Canvas.

*Height, 29 inches; width, 22 inches.*

Taken from the Tuileries during the Commune in 1870.



WILLIAM H. HILLIARD

Contemporary American Painter 1836

341 AN ENGLISH ROSE GARDEN.

The long low barn with thatched roof extends from the right enclosing a garden space with beds of rose bushes. Beyond rise tall trees. Canvas. Signed and dated '80. *Height, 17 1-2 inches; width, 24 inches.*

GEORGES CROGAERT

Contemporary French Painter

342 PORTRAIT OF THE ARCH DUCHESS OLGA.

The blonde young woman with blue eyes, in low cut white evening gown, is seen at half length, front view. She wears a stomacher of pearls with strands of pearls across her arm, and a seven strand necklace about her neck. Bows of white ribbon are seen at her shoulders. Panel. Signed.

*Height, 12 1-2 inches; width, 9 inches.*

NARCISSE VIRGILIO DIAZ

French 1808-1876

343 A LANDSCAPE STUDY.

Across a stretch of rock-strewn pasture land runs an unused roadway toward a range of blue hills hemming the horizon. Scant trees rise on either hand with the scrub underbrush of the wild country. A mass of boulders is seen on the left. White clouds hang low in the blue gray sky. Panel. Signed.

*Height, 4 inches; width, 6 inches.*

## CHESTER HARDING

American, 1792-1866

### 344 PORTRAIT OF DANIEL WEBSTER.

The oval portrait shows Webster at bust length with three-quarters view of the face. He wears a black coat and white stock. Canvas.

*Height, 26 inches; width, 21 inches.*

### 345 EIGHTEEN OLD POLISH MINIATURE PORTRAITS.

In oils, on wooden panels, in two original frames of carved wood. They show the portraits of Sigismund First and Barbara Radzewill, King and Queen of Poland from 1507-1548, each occupying the centre space surrounded by eight portraits of celebrated Poles whose names are inscribed beneath. Found and purchased in Warsaw.

## HENDRIK VALKENBURG

Dutch, 1826-1896

### 346 A DUTCH INTERIOR.

A woman in peasant dress sits beside an open window sewing on a red garment, her basket resting on a chair in front of her. Some pots of flowers in bloom stand in the open window. Water color. Signed.

*Height, 33 inches; width, 16 1-2 inches.*



**JOHN OPIE**  
**Scotch, 1761-1807**

347 **PORTRAIT GROUP OF THE ARTIST AND HIS FAMILY.**

Gathered about a table are seen the artist, his wife and three children. The artist holds a piece of Academy board in his hand. Mrs. Opie upon the death of the artist married again and a portrait of her as Lady Ashley painted by Lawrence may be found in this collection. Panel.

*Height, 13 inches; width, 17 1-2 inches.*

From the collection of Mr. John Ogilvie of Brechen, Scotland.

**J. SMITH**  
**Scotch Painter**

348 **PORTRAIT OF FLORA McDONALD.**

Seen at half length, the young woman, wearing a blue bodice, and a red and green plaid tartan hung from her shoulders, stands with her left arm resting on a table. In her dark hair is a white rose; a bunch of roses also adorns her corsage. In her hand she holds a cluster of white flowers. Canvas. Signed and dated, Derby, 1794. *Height, 30 inches; width, 25 inches.*

**GEORGE MORLAND**  
**English, 1763-1804**

349 **LANDSCAPE WITH GOATS.**

In a stable yard two goats are seen, one standing and one lying down. Through a gateway beyond a stump of a tree, a landscape with distant farmhouse is seen. Canvas. *Height, 10 inches; width, 12 inches.*

From the collection of Mr. John Ogilvie of Brechen, Scotland.



No. 351. GOTHIC TRIPTYCH

By Andrea Mantegna

14<sup>th</sup> cent. fragment of  
Sienese school

15<sup>th</sup> cent  
ruined later

by Constantino  
Bastiani

(coll. of fakes)



ANTONELLO da MESSINA  
Italian, 1444-1493

350 PORTRAIT OF A YOUNG MAN.

Seen in profile, the youth wears a red cap pulled down over his ears, and a brown brocaded coat with a fur collar. Beyond stretches a wide landscape ending in a line of blue mountains. Circular in form, it is enclosed in a silver frame studded with amethysts, topazes and agates. *Diameter, 7 1-2 inches.*

From the collection of Count Guglielmi, of Lucca.

*center 15th cent  
very  
>*

ANDREA MANTEGNA  
Italian, 1431-1506

351 GOTHIC TRIPTYCH FOR A DOMESTIC ALTAR.

The center panel shows a Madonna seated on a throne holding the Infant Christ who stands on a cushion placed on her knee. At right and left stand two young men, one with a sword, the other offering a covered dish. The gold background is chased with fine intersecting ornamental bands; in the crocketed gable is a representation in half length of God the Father. The wings show standing figures of saints on the same decorated gold background and in the gable peaks are figures of the Virgin and of an angel. The whole is mounted in an ebonized glass case. Panel.

*Height, 22 1-2 inches; width, 19 1-2 inches.*

From the collection of Count Guglielmi, of Lucca.

(See Illustration.)

GUIDO RENI (ATTRIBUTED)  
Italian 1575-1642

352 MARY MAGDALEN.

Against a blue sky for background the woman stands with folded hands resting on a cross. She is clothed

in a red robe and her hair falls down about her shoulders. On hammered copper, oval.

*Height, 14 inches; width, 12 inches.*

**GUIDO RENI (ATTRIBUTED)**

**Italian 1575-1642**

**353 ST. GEROME.**

The patriarchal head of the saint is seen in three quarters view bending over an open book which he holds in his hands. He wears a blue coat and a buff scarf hangs over his shoulder and across his right arm. On hammered copper, oval.

*Height, 14 inches; width, 12 inches.*

**UNKNOWN PAINTER**

**354 THE ADORATION OF THE MAGI.**

Outside a stable door the Madonna is seated with the Infant Christ, while the Magi are gathered about her feet in adoration, attended by a crowd of witnesses. At the left a black servant in gorgeous dress stands by a white horse, beyond which the head of a camel is seen. An architectural structure with an arched opening rises at the back above which a group of cherubim float in glory. Canvas.

*Height, 18 inches; width, 15 inches.*

**ANDREA DEL SARTO (ATTRIBUTED)**

**Italian, 1486-1531**

**355 YOUTHFUL ST. JOHN.**

The young saint is seen wearing a skin across his shoulders, holding a cup for a young lamb to drink. His staff rests across his left arm. His long brown



hair falls to his shoulders and a halo circles above.  
Canvas. *Height, 21 inches; width, 18 inches.*

Formerly hung in the Tuileries whence it was taken at the time of the Commune in '71.

**GIOVANNI BAPTISTE SALVI, CALLED IL  
SASSOFERRATO (ATTRIBUTED)**

Italian, 1605-1685

356 **MATER DOLOROSO.**

In red dress and blue mantle with a scarf across her head the woman stands with hands folded to her breast. Her eyes are cast down in sorrow. From beneath her scarf her hair falls about her neck.  
Canvas. *Height, 20 inches; width, 13 inches.*

Formerly hung in the Tuileries whence it was taken at the time of the Commune in '71.

**GEORGE MORLAND**

English, 1763-1804

357 **PORTRAIT OF HIMSELF.**

Seen in three quarters view at bust length and half life size he wears a high black hat and turns his face looking directly at the observer. Above his dark green coat his white collar appears and beneath his chin a large white flowing bow projects from his open coat. Academy Board.

*Height, 12 1-2 inches; width, 9 1-2 inches.*

From the collection of the Countess of Jersey, purchased from her executor.

**PHILIP ROOS, CALLED ROSA DI TIVOLI**

German, 1655-1705

358 **CATTLE AT TWILIGHT.**

In a sheltered spot in the mountains a horse, goat and cow are seen resting at nightfall. The rocky

walls of the mountains rise as a background against a blue sky. Canvas.

*Height, 19 inches; width, 24 inches.*

Formerly hung in the Tuileries whence it was taken at the time of the Commune in '71.

#### UNKNOWN PAINTER

##### 359 THE PALMIST.

In an interior a peasant in a red dress stands before a handsomely dressed woman seated, who reads the story of her life from her palm. An open window above gives a view of the woodland. Panel. Signed and dated at the lower right, but illegible.

*Height, 20 inches; width, 17 inches.*

#### UNKNOWN PAINTER

##### 360 PORTRAIT OF SIR FRANCIS BURDETTE.

Seen at bust length turned three quarters to the right the great London banker looks directly at the spectator. He wears a black coat, high white collar and ruffled shirt. Canvas.

*Height, 24 inches; width, 21 inches.*

#### HERMAN SAFTLEVEN

Dutch, 1609-1685

##### 361 EUROPA AND THE BULL.

At the right is a sheet of water in which is seen the bull bearing Europa on his back with a red scarf fluttering over her head. A group of figures look on from the shore; beyond stretches a mountain landscape. Canvas. Relined.

*Height, 19 inches; width, 27 1-2 inches.*



GEORGE MORLAND

English, 1763-1804

362 PORTRAIT OF THE COUNTESS OF ESSEX.

Dressed in a quaint costume with ruffle at the neck, the slender figure is seen at half length, gazing directly at the spectator. Her dark hair clusters in ringlets about her temples; landscape background. Canvas. *Height, 30 inches; width, 25 inches.*

From the collection of the Honorable George Hodgson, Norton Hall, Lincolnshire, England.

UNKNOWN PAINTER

363 THE FORTUNE TELLER.

Seated in a stone porch on a broken capital, a woman in a yellow dress with a white apron, is telling the fortune of a child which has been brought to her by the Roman peasant mother who kneels before her attended by a dog. At the back a column rises from which arches spring to the right and left through which is seen the Roman campagna traversed by an aqueduct. Panel. Signed in monogram on the pillar at the left, but illegible.

*Height, 21 inches; width, 18 inches.*

L. FARRAND

Contemporary English Painter

364 SOUTHDOWN SHEEP AND SHEPHERDESS.

A group of three sheep lie at rest on a knoll watched over by a young girl who sits on a log at the left. A clump of bushes rise behind her, and at the right stretches a landscape under a sky filled with yellow light. Canvas. Signed and dated 1869.

*Height, 26 inches; width, 44 inches.*

**W. VELTEN**

**Contemporary German Painter**

**365 A ROYAL DEER HUNT.**

Through a thicket of trees and brush a body of horsemen in the uniforms and cocked hats of an earlier period ride at a gallop in pursuit of their quarry. The picture is distinguished by the most careful drawing of both men and horses in action, with the closest attention to detail. Canvas. Signed from Munich. *Height, 29 inches; width, 44 inches.*

Bought from the artist.

**SIR ANTHONY VAN DYCK (ATTRIBUTED)**

**366 PORTRAIT OF CHARLES I, WHEN PRINCE OF WALES.**

Wearing a coat of golden brown, the young Prince stands leaning against a pillar which rises at the right. On his head is a brown wig with long curls which fall to his shoulders and his brown eyes gaze directly at the spectator. Canvas. Oval.

*Height, 22 inches; width, 18 1-2 inches.*

Formerly in the collection of the Countess of Jersey and purchased directly from the executor of her estate.

**GERARD HONTHORST**

**Flemish 1592-1660**

**367 ELIZABETH, DAUGHTER OF JAMES VI OF ENGLAND, QUEEN OF BOHEMIA.**

The beautiful Princess is seen at half length, her head in three quarters view. She is dressed in black with corsage cut square and bordered with a wide double



frill of lace, joined by a green ribbon bow in front; bows of green ribbon also adorn the sleeves. Her brown hair is rolled back from the forehead, a strand of large pearls with a large pear-shaped pearl pendant encircles her neck. Canvas, relined.

*Height, 27 inches; width, 22 1-2 inches.*

Purchased from the collection of the Earl of Craven.

### SIR ANTHONY VAN DYCK (ATTRIBUTED)

**Flemish, 1598-1641**

#### 368 PORTRAIT OF LORD WILLIAM ALEXANDER, EARL OF STIRLING.

Dressed in black with a broad white collar the subject is seen at half length standing, and holding his cloak to his breast; his hair is long and falls in curls to his shoulders. His face is seen in three-quarters view, and he gazes directly at the spectator. Canvas.

*Height, 28 inches; width, 23 1-2 inches.*

Purchased directly from a descendant of the family living in England.

### SIR JOSHUA REYNOLDS

**English, 1723-1792**

#### 369 AN ENGLISH BOY.

In a golden brown coat with wide flat collar edged with lace, the boy is seen at half length. Across his left arm hangs a scarf. His black hair falls loosely over his brows and his dark eyes look directly at the spectator. Canvas.

*Height, 25 inches; width, 20 inches.*

## DEVIEUX

Contemporary French Painter

### 370 THE HEAD WATERS OF THE RHINE.

In the foreground a river shaded by tall trees breaks into a cascade over rocks, above which the stream is spanned by a bridge on which a man and woman stand talking. At the right winds a roadway on which advance some cows driven by a man meeting a woman and a boy. In the distance rises a range of mountains. Canvas, signed.

*Height, 20 inches; width, 37 inches.*

## UNKNOWN PAINTER

### 371 PORTRAIT OF MARY, QUEEN OF SCOTS.

Wearing a dark dress with green silk sleeves ending in white cuffs and a high ruff at the neck, the subject is seen at half length seated, looking directly at the spectator. On her head she wears the pointed cap; a single strand of pearls is about her neck, also a long chain which is looped up in the center and held to her corsage by a knot of ribbon. In her right hand she holds a kerchief, and a double chatelaine fastened to the point of her waist falls across her skirt. Canvas.

*Height, 33 inches; width, 28 inches.*

## FRANCESCA ZUCCARELLI

Italian, 1702-1788

### 372 FLORENCE AND THE ARNO FROM FIESOLE.

The height from which the view is taken is thickly wooded and two figures are seen on the right playing guitars at the base of a statue of Diana; at the left





No. 373. THE HON. MRS. GRADDON  
By Thomas Gainsborough

two figures are seated. Through an opening in the trees is seen the city of Florence with the river spanned by a bridge of many arches. Canvas, relined. *Height, 25 inches; width, 32 inches.*

**THOMAS GAINSBOROUGH**

English, 1727-1788

**373 PORTRAIT OF THE HON. MRS. GRADDON.**

Wearing a blue dress open at the neck, with a gauze scarf, the lady is seen at half length against a landscape background. Her hair is rolled high above her forehead and crowned by a mob cap of lace trimmed with blue ribbon. Her left hand is raised to her face. Canvas, relined. *Height, 30 inches; width, 25 inches.*

Bought from the collection of Lord Curries, Primrose Gardens, London.

(See Illustration.)

**GEORGE HENRY HARLOW**

English, 1787-1819

**374 PORTRAIT OF HON. J. AYTON.**

In black coat with voluminous ruffled stock the handsome young man leans his right arm upon an open book, with his head resting on his hand. His left arm is extended against the red back of the chair. His face is turned and he looks to the right. His brown hair is brushed back from his forehead. Canvas.

*Height, 30 inches; width, 25 inches.*

From the collection of Mr. John Ogilvie of Brechen, Scotland.

(See Illustration.)



HANS HOLBEIN, THE YOUNGER (ATTRIBUTED)

German, 1497-1543

375 PORTRAIT OF MISTRESS VON MEYER.

In a black dress with wide lace edged ruff and cuffs she sits with hands folded on her lap. Several rings are seen on her fingers and a chatelaine chain about her waist falls at her right. On her head is a close fitting German cap. In the upper left corner a Coat-of Arms appears on the background, with an inscription giving her age as 62 and dated 1525. Canvas relined. *Height, 31 inches; width 26 inches.*

GEORGE HENRY HARLOW

English, 1787-1819

376 PORTRAIT OF LADY FAIRLEE AND CHILD.

The mother, seated, is seen at half length drawing to her side a golden haired child who fingers a ribbon knotted about her mother's waist. Her black hair clusters in ringlets about her brows and her blue eyes look directly at the observer. About her bare neck is a fine gold chain, and over her white ruffled gown she wears a crimson coat with puffed sleeves and wide standing collar. A brooch is fastened in the ruffle of her corsage. Canvas.

*Height, 29 inches; width, 22 inches.*

From the collection of Mr. John Ogilvie of Brechen, Scotland.

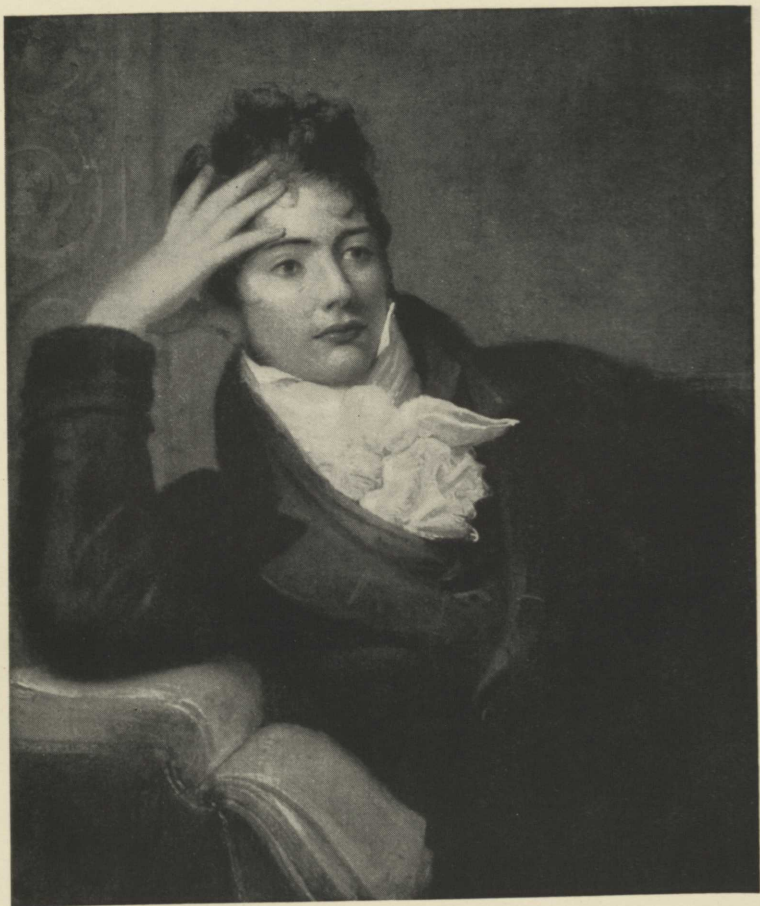
(See Illustration.)

A. R. VERON

Contemporary French Painter

377 AN OLD MILL ON THE UPPER LOIRE.

Embowered in trees, the gable roofed structure with outside wheel stands on an elevation to the left, the



No. 374. HON. J. AYTON

By George Henry Harlow •



smoke curling from its chimney. Below the river sweeps by at the edge of which a wagon with four oxen is standing, from which men are unloading grain. A second building is seen at the left, while on the high farther shore is a castle. Golden light fills the sky. Canvas, signed and dated 1854.

*Height, 21 inches; width, 28 inches.*

### SIR THOMAS LAWRENCE

1769-1830

#### 378 PORTRAIT OF THE HON. MRS. ASHLEY.

Wearing a white dress open at the neck, the subject is seen at half length seated. She wears a turban of white cloth with red bars, from which her dark hair escapes in ringlets about her temples, and her blue eyes gaze intently to the right. A red scarf falls loosely about her shoulders. The low branches of a tree form the background. Before she became Lady Ashley, the sitter was the widow of Opie, the Scotch painter. Canvas. *Height, 24 inches; width, 20 inches.*

Purchased from Mr. Ogilvie, a Scotch collector, at Brechan, north of Edinboro.

She appears in the family group, by Opie, No. 347 in this Collection.

(See Illustration.)

### SIR GODFREY KNELLER

English, 1646-1723

#### 379 PORTRAIT OF GENERAL SIR JAMES STANHOPE.

Seen at half length, the subject stands with one hand at his belt. He wears a red coat with gilt buttons,

which, open, reveals his white stock and scarf. His brown eyes look directly at the spectator, and the long curls of his brown wig fall to his shoulders. Canvas. *Height, 30 inches; width, 25 inches.*

## ALBRECHT DURER

German, 1471-1528

### 380 PORTRAIT OF HANS IMHOFF.

The panel shows this friend of the artist at bust length wearing a black coat with a wide collar of brown fur, open at the front to show his gathered shirtfront and ruffled band. His curling hair falls to his shoulders and on his head is a broad brimmed hat which forms a strong contrast to the golden background. His keen brown eyes gaze intently to the left and the expression of the face is haunting; the contracted brows, the firm mouth show keen intelligence. In his left hand, just visible at the bottom, is a rolled up paper. The picture is painted with minute care and is a variation from a portrait of the same subject in the Prado, which is smaller in size. Its history can be traced back almost a century, when it belonged to that renowned connoisseur, Cardinal Fesch. At the famous sale of the Cardinal's collection in 1848, the picture was purchased by Signor Brizziolari, of Genoa. After his death it was secured by Mr. Graves from his widow. Panel. Signed with monogram and dated 1521.

*Height, 20 inches; width, 16 inches.*





No. 376. LADY FAIRLEE AND CHILD  
By George Henry Harlow

ADAM PYNACKER

Dutch, 1621-1673

381 LANDSCAPE.

Along a roadway which crosses the foreground at the base of a mound crowned with thickly clustered trees, a woman on a donkey, attended by a woman on foot, is passing. Two other figures, a man and a woman, are seen sitting at the right. Through the openings in the branches above, a deep blue sky appears, and at the left a wide meadow with a flock of sheep grazing reaches away to a distant range of mountains against a golden sky. Canvas.

*Height, 35 inches; width, 45 inches.*

SIR JOSHUA REYNOLDS

English, 1723-1792

382 PORTRAIT OF KITTY FISHER.

Seated in a green chair, with a rose mantel trimmed with ermine over her shoulders, the young woman sits holding a dove in her lap, while another is perched on the base of the window above. Her low cut dress has a brooch in the front and she wears a blue sash; a blue ribbon is entwined in a curl of her hair which falls to her bare bosom. She is seated against a green curtain. Sir Joshua painted a number of portraits of this beautiful daughter of the German stay-maker, each with some variation from the other; one of these showing the lady wearing a miniature portrait of David Garrick about her neck may be seen in the Art Gallery of the New York Public Library. Canvas.

*Height, 37 inches; width, 28 inches.*

From the Collection of the late Countess of Jersey, purchased from the executor of her estate.

(See Illustration.)



MAX WEYL

Contemporary American Painter

383 AN OLD VIRGINIA CHERRY ORCHARD.

From the foreground a wavy footpath wanders on past the gnarled roots of the trees, over the meadow and up and across a low hill in the distance. The ground is mottled with light falling through the branches; above is a blue sky with white rolling clouds. Canvas. Signed.

*Height, 32 inches; width, 27 inches.*

BARTOLOME ESTEBAN MURILLO (ATTRIBUTED)

Spanish, 1618-1682

384 THE HOLY FAMILY SURROUNDED BY A WREATH OF FLOWERS.

The young Mother seated, holds the Infant Christ on her lap, resting her chin on the top of His head. She wears a rich red mantle and a gray-blue scarf falls across her shoulder down across the body of the Child, who is clothed in a white shirt. Beside the Mother sits St. Joseph, wearing a brown robe, his head resting on his right hand. This group is in an oval circle surrounded by a garland of many different kinds of flowers forming a brilliant framework. Panel. Signed, at the right.

*Height, 41 inches; width, 29 1-2 inches.*

This Painting was purchased from a noble family in Seville and brought to Boston many years ago.



No. 378. THE HON. MRS. ASHLEY  
By Sir Thomas Lawrence



SIR HENRY RAEBURN

Scotch, 1756-1823

385 PORTRAIT OF SIR WALTER SCOTT.

With body facing the spectator, the poet turns his head to the right with gaze directed upward. His hair of light brown is brushed back from his forehead. His buff waistcoat opens at the neck revealing a white stock. His coat is of brown color. Raeburn painted his friend Scott a number of times; the present portrait was painted when Scott was 26 years of age, that is in 1797 when Raeburn was 41. Canvas.

*Height, 30 inches; width, 25 inches.*

Bought from Mr. John Ogilvie, a Scotch Collector at Brechen, Scotland. Formerly in the Russell Collection.

(See Illustration.)

GIOVANNI GHISOLFI

Italian, 1632-1683

386 THE DEATH OF CAESAR.

Within a lofty architectural structure, a vast spectacular architectural dream of columns and arches, porches and colonades, numerous figures are seen, among them the mighty Caesar fallen at the base of a statue, stricken by the dagger of an enemy bending over him. Above, at the left, an angel in rose drapery floats on a cloud, as heavenly witness of the deed. While the architectural scheme is the work of Ghisolfi, who was renowned for his architectural creations, the figures are the work of his friend and fellow-artist, Salvator Rosa. Canvas.

*Height, 44 inches; width, 54 inches.*

COUNT ALFRED DE BYLANDT

Belgian, Died 1895

387 LANDSCAPE IN FLANDERS.

Across the foreground runs a roadway along which advances a woman with a sheaf of grain attended by a boy and dog. Further on is seen a horseman who stops to talk with a farmer who has been cutting a tree. Noble oak trees lift their mighty arms against the summer sky, while beyond lies a wide stretch of peaceful summer landscape. Canvas. Signed.

*Height, 51 inches; width, 66 inches.*

This painting hung for many years in the Boston Art Museum loaned by Mrs. S. D. Warren and was purchased from her estate.





No. 385. SIR WALTER SCOTT  
By Sir Henry Raeburn

## FIFTH SESSION

Wednesday Afternoon, April 10th, 2:30 o'clock

### Jewelry

Antique Rings Set with Greek and Roman Intaglios;  
Enamels, Scarf Pins, Pendants, Rings, East Indian  
Necklaces, Pins, and Rajah's Rings of  
great brilliancy and variety

388 ANTIQUE EGYPTIAN AMULET.

With inscriptions on each side.

389 OLD ENGLISH GOLD FOB SEAL.

Of red sardonyx.

390 ITALIAN SCARF PIN.

In the form of a leaf in green enamel; mounted in  
gold.

391 SCARF PIN.

Containing an East Indian sapphire.

392 SCARF PIN.

With sky-blue sapphire.



- 393 SCARF PIN.  
With a rosette of white pearls.
- 394 SCARF PIN.  
Containing a delicate lavender tinted ruby spinel.
- 395 SCARF PIN.  
Of a tinted pearl with diamonds.
- 396 SCARF PIN.  
With white pearl and diamond head.
- 397 SCARF PIN.  
Containing a scarab cut from an Oriental opal;  
mounted in gold.
- 398 CHILD'S ANTIQUE BRACELET.  
Of fine gold in a braided design.
- 399 SCARF PIN.  
Of jockey club design, a star sapphire forming the  
cap, the gold vizor holding three rubies.
- 400 OLD ENGLISH GOLD FOB SEAL.  
Of red sardonyx.
- 401 OLD FRENCH FOB AND SEAL.  
Of fine gold of extraordinary workmanship, the fob  
set with a large golden topaz.
- 402 ANCIENT TYRRHENIAN HAMMERED GOLD  
RING.  
With singular symbol of a tree in the center.

403 GREEK RING.

In original setting containing an intaglio of Lycurgus cut on red sardonyx. Period of the Crusades.

404 FINE GOLD RING.

Set with seven singularly cut crystals; Hindoo mounting.

405 RED CARNELIAN SEAL.

With finely cut intaglio of the heads of Socrates and Pericles.

406 MEDALLION.

Showing the head of a Sheik with the head of a lion as a cap; mounted in gold and silver. Syrian work.

407 ANTIQUE GREEK RING.

Intaglio head of Diana cut partly in male sard, partly in gold.

408 ANTIQUE GREEK RING.

In original setting containing an intaglio of the head of a woman cut in female sardonyx.

409 ANTIQUE GREEK RING.

In original setting containing an intaglio of two figures, cupid and the imp cut in red jasper.

410 ANTIQUE ROMAN RING.

With intaglio of two figures and trees cut on gold bearing lapis.



- 411 ANTIQUE GREEK RING.  
With Orpheus seated with lyre on rocks. Cut in intaglio on an amethyst. Mounting Eighteenth Century.
- 412 ITALIAN FIBULA IN FINE GOLD.  
Set with a coin of Alexander the Great.
- 413 BETROTHAL RING.  
With crown, heart and clasped hands, in fine gold.
- 414 ANTIQUE GREEK EMERALD BROOCH AND PENDANT.  
Showing the head of Medusa exquisitely carved in relief; the emerald is of fine color.  
From the Duke of Hamilton's collection of antique gems.
- 415 ANCIENT GREEK PURE GOLD RING.  
With symbol in center in bold relief.
- 416 ANCIENT GREEK HAMMERED GOLD RING.  
With head in center. Probably 250 B. C.
- 417 ANTIQUE GREEK BAIL RING.  
In fine gold setting with intaglio figure of Plenty cut on an emerald of fine color. Of the best period of Greek art.
- 418 ANTIQUE GREEK RING.  
In original setting containing an intaglio of male figure cut in white sardonyx.

419 ANTIQUE GREEK RING.

In Indian mounting of pure gold containing an intaglio of Cupid cut on pale amethyst.

420 EAR RINGS OF FILIGREE GOLD.

Of pure gold in design of the baskets used by native carriers.

421 OLD ITALIAN SEAL.

With the head of a negro cut from black jasper, and containing an antique Etruscan intaglio for a seal; mounted in gold and silver.

422 OLD ITALIAN SEAL.

Containing an antique intaglio of Hermes. XVIth Century workmanship.

423 SCARF PIN.

Containing a large smoky baroque pearl with diamond.

424 SCARF PIN.

Containing a large white pearl held in a band of twisted gold.

425 PENDANT.

In fine gold setting enclosing antique Greek Intaglio of Hermes cut in light chalcedony.

426 ANTIQUE EGYPTIAN SCARAB.

Of steatite mounted in fine gold as a seal ring. Design shows a double Asp, with inscription.



- 427 ANTIQUE ETRUSCAN SCARAB.  
In red sardonyx, mounted as a ring.
- 428 ANTIQUE ETRUSCAN SCARAB.  
In red sardonyx, mounted as a ring.
- 429 ANTIQUE ETRUSCAN SCARAB.  
Of red sardonyx, mounted as a ring.
- 430 MEDIAEVAL SEAL.  
Elaborately carved design of knights in armor fighting, set in gold and silver, carrying a fine antique intaglio of the head of Mars.
- 431 ANTIQUE ROMAN SEAL.  
The Goddess of Plenty cut in intaglio on red jasper, in Mediæval gold mounting.
- 432 ASSYRIAN CYLINDER SEAL.  
Of hematite, mounted in gold showing the god with double winged head.
- 433 ANTIQUE ASSYRIAN SEAL.  
Mounted as a ring. Archaic design of flower, leaf and branches.
- 434 ANTIQUE ETRUSCAN SCARAB.  
Of light chalcedony, mounted as a ring.
- 435 ANTIQUE ETRUSCAN SCARAB.  
In red sardonyx, mounted as a ring.

- 436 ANTIQUE ROMAN BRONZE BURIAL RING.  
Once covered with gold, partly visible now, set with ancient intaglio of Victory cut in red jasper.
- 437 ANCIENT GREEK RING OF PURE GOLD.  
With intaglio head in the gold.
- 438 RED CORAL BRACELET.  
With large cameo head under clasp beautifully carved; mounted in gold.
- 439 ANTIQUE EAST INDIAN NECKLACE.  
Formed of fourteen rubies pierced for mounting in alternation with seventeen baroque pearls, in gold. The whole supports a large ruby inscribed on both sides with the talisman of Good Luck.
- 440 AENEAS, IULUS AND ANCHISES.  
Cut in male sard with antique setting. From the famous Collection of the Duke of Hamilton.
- 441 SCAEVOLA Q. MUCIUS.  
The Roman Tribune is seen burning his hand before Porsena. Cut in mottled male sard. A Greaco-Roman example.
- 442 INTAGLIO CUT IN A LARGE WHITE CRYSTAL.  
Shows five full length figures; a King seated on his throne under a tree with subjects addressing him. A superb example of the best period of Greek Art.



443 ANTIQUE GREEK DOUBLE INTAGLIO.

Showing Æsculapius cut in red and white sard. Intaglios on each side are so cut that when examined against the light, the cutting on one side does not appear on the reverse. One of the rarest examples.

444 ANTIQUE GREEK HEAD WITH INSCRIPTION.

Cut in light brown and grayish white sardonyx. A fine example of early Greek work.

445 WINGED MERCURY WITH CADUCEUS.

Greek figure with inscriptions. Cut in white carnelian, mounted in gold.

446 GANYMEDE AS CUP BEARER TO THE GODS.

Cut in mottled sardonyx, in which the artist used the opaque center of the stone as drapery for the nude figure.

447 HEAD OF A VESTAL VIRGIN.

Intaglio cut in dull green agate, and set with a cluster of crudely cut diamonds mounted in gold as a pendant.

448 THE THREE GRACES.

Cut in opalescent chalcedony. This is one of the most beautiful examples known of the best period of ancient Greek Glyptic Art.

449 THE GODDESS OF PROSPERITY HOLDING HORN OF PLENTY.

Cut in vari-colored dark brown sardonyx, and mounted as pendant in gold and silver.

450 ENAMEL.

Head of a woman on a blue ground ; set in gold, as a pin, with diamonds and sapphires.

451 ENAMEL.

Head of Rubens, set in gold, as a pin, with rubies and lemon yellow sapphires.

452 OLD ITALIAN ENAMEL.

A head set in gold and silver as pendant.

453 PAIR OF ITALIAN EAR RINGS.

In fine gold with dull enamel and pearl pendants. Of the time of the Medici.

454 ANOTHER PAIR.

Similar in design but smaller. Of the same period.

455 SQUARE MEDALLION OF FINE GOLD.

A hunting scene with King mounted on horseback and wild animals in gold on transparent Imperial green enamel. An example of old Jeypore enamel.

456 ANOTHER.

Oval in form, similar in design.

457 ANOTHER.

Oval in form, similar in design and smaller.

458 ANOTHER.

Oval in form, similar in design.



459 GOLD CHATELAINE.

Painting in enamel on gold, surrounded with grape vines and leaves, the leaves in enamel and the grapes formed of pearls. Louis XIVth period.

460 OLD ITALIAN ENAMELED RING.

The design shows Aphrodite in relief, standing in a sea-shell.

461 NECKLACE OF SEVEN GEM AMETHYSTS.

Of fine color, holding a large perfect heart-shaped pendant.

462 PIN AND PENDANT.

Large aquamarine on which are cut in intaglio the heads of Pericles and Aspasia, surrounded with Oriental pearls and four East Indian flame Jacinths.

463 EAST INDIAN PIN AND PENDANT.

Large perfect flame Jacinth surrounded with a circle of East Indian olivines, and these by a second circle of golden beryls.

464 PIN AND PENDANT.

Large Persian turquoise perfect in quality and in color, surrounded by a circle of twenty-five Oriental pearls.

465 PIN AND PENDANT.

Of pure gold and platinum in crown form containing perfect Old Mine diamond, ruby and sapphire cut in pear shape surrounded by Old Mine diamonds.

466 PIN AND PENDANT.

Pale-pink topaz, set with green garnets alternating with diamonds.

467 PIN.

Large Tasmanian opal set to revolve, showing on the one side most brilliant points of many colored lights. It is set with diamonds. Opal imperfect.

*Weight of Opal, 24 karats; diamonds, 4 karats.*

468 PIN AND PENDANT.

Containing very large and beautiful East Indian sky-blue star sapphire, set in a wreath of pearls and diamonds; stone flawed.

469 PIN AND PENDANT.

Containing a perfect Oriental opal mounted in fine gold with perfect diamonds and emeralds, and a perfect pear shaped pearl as pendant.

470 PIN AND PENDANT.

Siberian Amethyst, with its two colors sharply defined, in a setting of diamonds and pearls in the design of a wreath.

471 GOLD PENDANT.

Elaborately carved front and back; mounted with an antique relievo head of a Roman Vestal cut from light brown sardonyx. Extremely fine in its workmanship.



472 PIN.

Containing perfect Alexandrite. In natural light the color is deep moss-green, in artificial light the green disappears and the stone becomes a beautiful ruby-red.

473 EAST INDIAN PIN.

Center contains a brilliant East Indian aquamarine surrounded by a cluster of golden beryls, and this in turn surrounded by a circle of rubelites. Original East Indian setting.

474 PIN AND PENDANT.

Containing a remarkable star ruby of a delicate pink color set in a wreath of pearls and diamonds.

475 FRENCH NECKLACE.

Consisting of pearls and diamonds set in silver with gold back in a design of leaves and flowers; from the center, which is a bow-knot of diamonds, hangs as pendant, a large pear-shaped pearl.

476 FRENCH PIN.

The head is a spray of leaves and flowers of white gold, set with diamonds. From this hang three pendants of East Indian pink topazes, set with diamonds.

477 EAST INDIAN PENDANT AND CHAIN.

Pendant set with five pearls holding as drops cabochon emeralds and a ruby.

478 EAST INDIAN NECKLACE.

With large emerald pendants and a ruby head; other emeralds on the clasp; gold work of India.

479 ANTIQUE FRENCH CANE HEAD.

Of chiseled gold of different colors and set with precious and semi-precious stones. On the top is the letter "P" set with rubies and emeralds.

480 FRENCH FOB.

Cut from agate set in fine gold elaborately mounted with rubies and diamonds.

481 FRENCH FOB.

In gold, holding a large amethyst.

482 OLD EAST INDIAN NECKLACE.

With rose diamond heading and golden sapphire and emerald pendant.

483 OLD EAST INDIAN GOLD NECKLACE.

Dating back to the period of Serpent Worship; the head of the serpent, set with rubies, holds in his mouth as pendant a large white crystal.

484 EAST INDIAN RING.

Containing a dark pearl center with four dark pearls adjoining; set with small diamonds.

485 OLD BURMESE COURT NECKLACE.

Unusual in form and workmanship; of pure gold set with various precious stones embedded in it and ornamented all over with designs of Burmese enamelling. This piece is of very old workmanship.



486 BURMESE ARMLET.

Of pure gold decorated with the ancient Burmese enamelling in quaint design. The ends are formed of two Dragons' heads, in which, as tongues that move, are two large rubies. This piece is of very old workmanship.

487 ANCIENT BURMESE ARMLET, OR ANKLET.

Of solid, pure gold set with curiously cut diamonds. The whole decorated with Burmese enamelling. This piece is of very old workmanship.

488 OLD PERSIAN GIRDLE.

Of gold with 6 large Persian turquoises having talismans engraved upon them, filled with gold and semi-precious stones set in alternation.

489 EAST INDIAN TWIN RING.

In fine gold holding two fancy colored sapphires surrounded with diamonds.

490 OLD FRENCH PIN.

In the form of a branch with leaves, flowers and fruit set with pearls, rubies and sapphires.

491 ENGLISH PIN AND PENDANT WITH NECK CHAIN.

Set with four pink tourmalines and six brilliant beryls.

## SIXTH SESSION

Wednesday Evening, April 10th, 8:15 o'clock

### Chinese Porcelains

492 KORO.

Of tripod form, archaic in design, carved under the glaze, fine crackle surface. *Height, 5 inches.*

493 STAND.

With Dog-Foo heads and feet, with a glaze known as gold rust, brownish yellow in tone, iridescent.

*Height, 3 inches; top, 6 inches square.*

Chien-Lung period.

494 BOWL OF JAPANESE POTTERY.

Of soft black surface with leaf decorations. Made by Ninsei. On a stand. *Height, 4 1-2 inches.*

495 VERY OLD BOWL JAPANESE.

Square in form and archaic in design, with decoration of dark brown leaves on a creamy ground. Made by Kenzau, signed. On a stand. *Height, 4 inches.*

496 ORANGE-YELLOW DOUBLE VASE OF JAPANESE POTTERY.

Minutely perforated or carved in Oriental design and covered with a light green glaze. Old Raku.

*Height, 8 1-2 inches.*



497 BOWL.

Oval in form. Of creamy white paste, carved in designs of flowers and basket pattern. On a stand.  
*Height, 7 inches.* Ming period.

498 ENAMELED PLACQUE.

Decorations of birds, flowers and butterflies enameled in natural colors on soft white ground, on copper.  
*Diameter, 7 inches.* Kang-Si period.

499 ENAMELED TEAPOT.

Of unusual form, with decorations of birds, flowers and branches on a soft white ground. Example of old Chinese enamelling on copper. On a teakwood stand.  
*Height, 8 inches.* Kang-Si period.

500 BOWL.

Of solid black color, with unusual glaze and lemon peel surface, on tripod feet.  
*Diameter, 7 inches; height, 4 1-2 inches.*  
Yung-Ching period.

501 SOFT PASTE JAR.

With delicate decorations of birds and flowers in soft colors. With carved teakwood top. On a stand.  
*Height, 14 inches.* Yung-Ching period.

502 RARE CREAMY WHITE VASE.

With incised decorations under the glaze. Head of Dog-Foo handles. On a stand.  
*Height, 13 inches.* Yung-Ching period.

503 VASE.

Rectangular in form of deep Sang-de-boeuf, with medallions on sides carved in paste. On a stand.  
*Height, 13 inches.* Chien-Lung period.

504 GALIPOT.

Of unusual form, with decorations in delicate blue of horses, clouds and symbols. On a stand.

*Height, 8 inches.*

505 BLUE AND WHITE JAR.

With delicate decorations of vines, flowers and conventional forms on a white ground; on carved teak-wood stand. *Height, 15 inches.* Chien-Lung period.

506 BOWL.

With lemon peel surface of rose pink, having round medallions, decorated with fruit, branches and flowers. On a stand.

*Height, 5 inches; diameter, 8 inches.*

Chien-Lung period.

507 BLUE AND WHITE BOWL.

Of unusual form, with decorations of blue on white ground. On carved stand.

*Diameter of bowl, 7 inches; height, 5 1-2 inches.*

508 CRACKLE VASE.

Dull drab in tone. On a stand.

*Height, 6 1-2 inches.* Chien-Lung period.

509 VASE.

Of very fine glaze with crackle cafe-au-lait surface. On a stand.

*Height, 8 1-2 inches.* Yung-Ching period.

510 BOWL.

With flowers carved in relief in natural colors, with leaves, lined with brilliant blue glaze. On a stand. *Diameter, 5 1-2 inches; height, 3 3-4 inches.*

Chien-Lung period.



511 BOTTLE SHAPED VASE.

Decoration of bamboo stalk and leaf with feather border. On a stand.

*Height, 14 1-2 inches.* Chien Lung period.

512 COVERED JAR.

With decorations in white, of symbols, flowers, and foliage on a blue ground. On a stand.

*Height, 12 inches.* Chien-Lung period.

513 COVERED JAR.

Of antique form, with decorations in two shades of blue, in the ancient Chinese language. On a stand.

*Height, 12 inches.* Chien-Lung period.

514 COVERED JAR.

Old form, with silver rim on lip. Decorations of landscape in two shades of blue. On a stand.

*Height, 14 inches.* Kang-Si period.

515 VASE.

Of apple green color, with fine crackle surface. On a stand. *Height, 5 3-4 inches.* Chien-Lung period.

516 BOWL.

With pale green glaze of fine crackle surface. On a stand. *Height, 3 inches; diameter, 5 inches.*

Yung-Ching period.

517 CLUB SHAPED VASE.

Deep sapphire blue ground with four-claw dragon and symbols in gold.

*Height, 15 1-2 inches.* Tao-Kwang period.

518 IRON RUST BOWL.

One of the earliest examples of its kind. On a stand.

*Height, 4 1-2 inches; diameter, 6 inches.*

Yung-Ching period.

519 KORO.

In soft, dull, bluish green tone, on an elaborately carved stand. *Height, 7 inches.* Cochin-China Ware.

520 PEACH-BLOOM ROUGE BOX AND COVER.

With robin's egg blue lining.

*Height, 2 1-4 inches.* Chien-Lung period.

521 KORO.

Of Tripod form. *Height, 4 1-2 inches.* Ming period.

522 JAR.

With carved ivory cover. Large crackle surface under glaze. On a stand.

*Height, 5 1-2 inches.* Chien-Lung period.

523 VASE.

Of Red Pigeon's blood. A very rare example. Unusual in quality. This glaze is produced by grinding garnets and rubies to powder and was first established under Imperial patronage about 1430.

*Height, 14 inches.* Yung-Ching period.

524 COVERED JAR.

With Persian designs on dull white ground. On a stand.

*Height, 11 inches.* Kang-Si period.

525 BOTTLE SHAPED VASE.

Soft uniform Sang-de-boeuf color. On a stand.

*Height, 12 1-2 inches.* Chien-Lung period.

526 BOTTLE SHAPED VASE.

Perfect peach bloom glaze on crackle ground. On a stand. *Height, 10 1-2 inches.* Chien-Lung period.



527 VASE.

Of crushed strawberry color. Extremely rare. On a stand. *Height, 10 1-2 inches.* Kang-Si period.

528 VASE.

Of white soft paste, of fine form and texture. On a stand. *Height, 8 inches.* Chien-Lung period.

529 BOWL.

Of dark peach bloom surface. On a stand. *Height, 3 3-4 inches.* Chien-Lung period.

530 VASE.

Creamy white in tone and trumpet shaped form. Signed under glaze. On a stand. *Height, 10 inches.* Tsung-Te period. 1636-1644.

531 LARGE COVERED JAR.

Of the Famille de Rose with delicate floral decorations in natural colors on soft white ground. Cover of carved teakwood with carved jade medallion set in. On a stand.

*Height, 12 1-2 inches.* Yung-Ching period.

532 COVERED JAR.

Ovoid in form and creamy white in tone. The paste carved in design of flowers and branches, under glaze. On a stand. *Height, 11 inches.* Chien-Lung period.

533 COVERED JAR.

Of Ovoid form. Ground of old ivory of fine crackle surface. Decorations in blue and white of the eight famous horses of the ancient Emperor Mu-Wang. On a stand. *Height, 12 inches.* Chien-Lung period.

534 COVERED JAR.

Round form. Imperial yellow ground with decorations in soft colors showing symbols, sacred bats, fruits and flowers. The symbol of Longevity is on the cover. On a stand.

*Height, 11 inches.* Tao-Kwang period.

535 COVERED JAR.

Unusual in form, with border of rich blues and yellows at top and base. The ground is of creamy white, overlaid with decorations of symbols and arabesque designs in dull orange. On a stand.

*Height, 11 1-2 inches.* Chien-Lung period.

536 COVERED JAR.

Of archaic form. Dull white ground, with decorations of Dog-Foo, clouds and symbols in reds, greens and yellows. On a stand.

*Height, 11 inches.* Chien-Lung period.

537 VASE.

Of unusual form, with medallions carved on each side in landscape designs, and covered with a pale blue glaze. On a stand. Made by Wam-Bing.

*Height, 14 inches.* Yung-Ching period.

538 JAR SHAPED VASE.

Very fine pearl grey crackle surface. On a stand.

*Height, 10 inches.* Chien-Lung period.

539 APPLE GREEN JAR.

A perfect example of this fine solid color. On a stand. *Height, 12 1-2 inches.* Tao-Kwang period.



540 BOTTLE SHAPED VASE.

Flambé glaze of blue, green and purple on dull gray ground. Cochin-China Ware. On a stand.

*Height, 11 inches.*

541 BOTTLE SHAPED VASE.

Flambé glaze of green and blue on dull grayish ground. Cochin-China Ware. On a stand.

*Height, 12 inches.*

542 BOTTLE SHAPED VASE.

Of solid apple green color, with thin transparent glaze, showing the crackle distinctly. On carved teakwood stand.

*Height, 14 1-2 inches. Tao-Kwang period.*

543 POTTERY VASE.

Covered with an unusual grayish green glaze of mottled effect. On carved stand.

*Height, 12 1-2 inches. Yung-Ching period.*

544 VASE.

Of peculiar form, with so-called iron handles; with most unusual decorations in soft colors on a powdered blue ground. On carved teakwood stand.

*Height, 15 1-2 inches. Tao-Kwang period.*

545 VASE OF SOFT WHITE PASTE.

With delicate decorations in soft colors. On teakwood stand.

*Height, 13 1-4 inches. Yung-Ching period.*

546 PAIR OF VASES.

With pink hawthorn flowers and branches, carved in relief on a Nile green ground. On a stand.

*Height, 12 1-2 inches. Tao-Kwang period.*

547 BOTTLE VASE.

Of old soft paste of creamy white ground, with decorations carved under the glaze. On a stand.

*Height, 13 1-2 inches.* Yung-Ching period.

548 ROSE DU BARRY VASE.

Of slender body and wide lip and exquisite shade of rose color. With stand.

*Height, 11 1-2 inches.* Tao-Kwang period.

549 VASE.

Of deep orange or tomato color. Fluted decorations in paste, shaped to vase form. On a stand.

*Height, 12 1-2 inches.* Chien-Lung period.

550 VASE,

Old form with handles, green and red splash on dull yellowish ground. On a stand. Cochin-China Ware.

*Height, 12 1-2 inches.*

551 VASE.

Of soft paste with fine peach bloom color. On a stand. *Height, 17 1-2 inches.* Tao-Kwang period.

552 VASE.

Elliptical in form with delicate lemon peel surface and rose back.

*Height, 12 1-2 inches.* Tao-Kwang period.

553 VASE.

Red flambé glaze on yellowish ground.

*Height, 10 inches.* Yung-Ching period.



554 LARGE GINGER JAR.

With decorations of flowers, insects, birds and vegetables, on a robin's egg blue ground, with carved teakwood cover and stand.

*Height, 12 1-2 inches.* Chien-Lung. period.

555 KORO.

Yellowish white in tone, with fine crackle surface. Carved rosewood cover. On a stand.

*Height, 10 inches.* Chien-Lung period.

556 BOTTLE SHAPED VASE.

Monochrome of deep tea glaze of finest quality. On a stand. *Height, 8 1-2 inches.* Chien-Lung period.

557 ROSE BACK EGG-SHELL PLACQUE.

*Diameter, 8 inches.* Chien-Lung period.

(Fine crack on the bottom.)

558 TALL TEMPLE JAR.

The cover bears a figure of the Goddess of Mercy seated. Surface of soft white with decorations in panels, in light brown and gold. On a stand.

*Height, 23 inches.* Chien-Lung period.

559 COVERED JAR.

The ground is of iridescent, rusty gold, with decorations in medallions of flowers and insects in natural colors. On a stand.

*Height, 11 1-2 inches.* Kang-Si period.

560 ANTIQUE FIGURE OF DOG-FOO.

Decorated in dull green, blue, yellow and brown.

*Height, 7 1-2 inches.* Old Cochin-China Ware.

561 BEAKER SHAPE VASE.

Blue and white, landscape decoration in deep blue on white ground. On a stand.

*Height, 12 inches.* Chien-Lung period.

562 JAPANESE WINE POT.

Of deep dark green, carved in relief, and covered with a deep red glaze like that of Foo-Chow lacquer. Made about 1800.

*Height, 11 inches.*

563 LARGE COVERED JAR.

The surface is the soft waxy black highly prized by the Chinese, with hawthorn trees and flowers in white. On a stand.

*Height, 26 inches.* Chien-Lung period.

564 VASE.

The surface is a soft waxy black, with white hawthorn flowers and branches. On a stand.

*Height, 18 inches.*

565 VASE OR JAR.

Of unusual form, with decorations of Pomegranates in clusters, and foliage in blue, on grayish-white ground. On a stand.

*Height, 16 inches.* Chien-Lung period.

566 VASE.

Of beaker form, with decorations of figures and flowers in blue on white ground. On a stand.

*Height, 19 inches.* Kang-Si period.

567 VASE.

Of soft paste, with square lines; decorations of unusual character on a dull drab ground, finely crackled under glaze. On a stand.

*Height, 16 inches.* Chien-Lung period.



568 VASE.

Of beaker form with decorations of landscapes, birds and figures, in blue on white ground. On a stand. *Height, 19 inches.* Kang-Si period.

569 STATUE OF THE ANCIENT SAGE TOBOSAKU.

Elaborately carved from steatite and red conglomerate, clad in a robe carved to represent embroidery; the different colors of the stone are used to represent the ornamentation of the dress. He bears on his shoulders a branch of the peach tree with the fruit. The Chinese tradition about Tobosaku is that he was a saint, a sage and a poet; that he travelled according to the seasons from one province of China to another, teaching his doctrine; and that he ate nothing but peaches and lived to be one thousand years old.

570 VASE.

On the plain surface between the top and the bottom blue decoration are seen ripe peaches with branches and leaves. On a stand.

*Height, 16 inches.* Chien-Lung period.

571 CELADON JAR.

With decorations of ripe peaches, branches and leaves; with a carved teakwood cover in which is inserted an Imperial jade panel. On teakwood stand.

*Height, 10 1-2 inches.* Kang-Si period.

572 CELADON JAR.

Decorated with ripe peaches, branches and leaves; with a teakwood cover, inlaid with a panel of fat jade minutely carved. On a stand.

*Height, 10 1-4 inches.* Kang-Si period.



Nos. 569-573. CHINESE PORCELAINS AND JADE STATUE



573 CELADON JAR.

Lighter in tone, with delicate decorations of peaches, branches and leaves; with a carved teakwood cover. On a stand.

*Height, 10 3-4 inches. Kang-Si period.*

574 PLACQUE.

Of blue and white, with coral red Imperial dragon.

*Diameter, 7 inches. Chien-Lung period.*

575 FIGURE OF A SAGE.

Some Chinese Sage or Emperor seated on a throne; decorations in dull green, blue and yellow. Cochinchina Ware.

*Height, 7 1-2 inches.*

576 KORO.

Glaze of copper rust. On a stand.

*Height, 3 1-4 inches. Diameter, 5 inches.*  
Chien-Lung period.

577 COVERED JAR.

Blue flower and vine decoration on white ground. Carved teakwood cover and stand.

*Height, 7 inches. Kang-Si period.*

578 VASE.

In solid color of dark peach bloom glaze. On carved stand. *Height, 13 1-2 inches. Chien-Lung period.*

579 PAIR OF COVERED JARS.

Ovoid form. Of finest red coral ground, with delicate landscape decorations on ivory white ground in irregular panels on the sides. On a stand.

*Height, 11 inches. Kang-Si period.*

- 580 ANTIQUE KORO IN FORM OF A FROG.  
 With silver cover. On a stand.  
*Height, 9 1-2 inches; length, 10 3-4 inches.*  
 Yung-Ching period.
- 581 OLD COCHIN CHINA COVERED JAR.  
 Monochrome of dull dark green. On a stand.  
*Height, 9 1-2 inches.* Sung period.
- 582 SMALL CHINESE CUP.  
 Of Japonica green color, with fine crackle surface.  
 On a stand.  
*Height, 2 1-2 inches.* Chien-Lung period.
- 583 RARE TURQUOISE BLUE VASE.  
 With violet soufflé lines in crackle. Elephant's head  
 handles. On a stand.  
*Height, 8 inches.* Yung-Ching period.
- 584 TURQUOISE BLUE BOWL.  
 With lemon peel surface. Interior decoration in white.  
 On a stand.  
*Height, 3 1-8 inches.* Chien-Lung period.
- 585 GREEN BOTTLE SHAPED VASE.  
 Surface carved to represent basket work under the  
 glaze. On a stand.  
*Height, 16 inches.* Chien-Lung period.
- 586 VASE.  
 Of white glaze, with decoration of five-clawed  
 dragon in light celadon under glaze. On a stand.  
*Height, 5 1-2 inches.*



587 VASE.

Fine in form, quality and glaze. Light chocolate brown in color. On a stand.

*Height, 13 inches.* Chien-Lung period.

588 PALE BLUE VASE.

Fine monochrome. On a stand.

*Height, 8 inches.* Yung-Ching period.

589 PAIR OF MANDARIN COVERED JARS.

Beautiful in form and tone, with decorations of symbols, flowers and arabesque designs in soft shades of pink, blue, yellow, green and red on a white ground. On a stand. (Slight repair in gold on the cover of one jar.)

*Height, 20 inches.* Chien-Lung period.

590 OLD COCHIN-CHINA VASE.

Early form with suspension loops. Surface carved and decorated with branches and flowers in soft colors, on dark olive-green ground. On a stand.

*Height, 16 inches.* Eighteenth century work.

591 OLD PORCELAIN SURGEON'S SWORD.

Decorated with a pattern of vines and flowers in deep blue on a white ground.

592 SERVICE OF THREE DISHES OF IMPERIAL YELLOW.

Very old form. Decorations in carved paste in archaic patterns, under the glaze. Used by the Emperors in ancestral worship for food offerings. Central dish, rectangular in form, with handles. On a stand. *Height, 8 inches; length, 12 inches.*

ONE SIDE DISH.

Round in form with standard. (Repaired.)

*Height, 8 1-2 inches, diameter, 6 1-2 inches.*

ANOTHER.

*Height, 8 1-2 inches, diameter, 6 1-2 inches.*

Chien-Lung period.

593 VASE OR JAR.

Of unusual form and deep sapphire blue color. On a stand. *Height, 14 inches.* Chien-Lung period.

594 A VERY REMARKABLE KORO.

Of gold bronze, decorated in patterns and set all over with lapis-lazuli turquoise and red jade, with a carved wooden cover and stand, the cover containing a carved white crystal for a handle.

*Height, 16 inches; length, 14 inches.*

595 GOLD BRONZE JAR AND COVER.

Of extraordinary character. The fungus—symbol of Longevity—is carved in the bronze over the entire surface and appears on the handles and cover. A hundred different pieces of jade and other stones cut in the form of every known symbol of the Chinese, are inlaid in settings cut to receive them. The characters incised on the base of the jar signify "Priceless Treasure." On a stand.

*Height, 21 inches. Largest diameter, 9 1-2 inches.*

Chien-Lung period.





No. 73. CHINESE BRONZE KORO.

No. 594. ANTIQUE BRONZE KORO.

No. 595. GOLDEN BRONZE JAR

## SEVENTH SESSION

Thursday Afternoon, April 11th, 2:30 o'clock

### Jewelry

Rajah Rings, Scarabs, Seals, Medallions,  
Brooches, and East Indian Jewelry

596 PERSIAN SILVER CHAIN.

Arranged as a modern watch chain.

597 SILVER BRACELET.

In the form of a serpent. (Damaged.)

598 PIN AND WATCH HOLDER.

The head of a bird in enamel showing the iridescent colors about the head and neck.

599 GILT BELT CLASP.

Holding two centers decorated with landscapes and figures.

600 ANCIENT SILVER RING.

Containing an intaglio finely cut on a red sardonyx;  
in the original setting.

601 ANCIENT PERSIAN RING.

With intaglio head cut on paste; in the original silver setting.



- 602 ANCIENT PERSIAN RING.  
With intaglio head cut on red sardonyx.
- 603 MEDALLION.  
Having a head of Pescenio cut from ivory and set on serpentine, mounted in gold and silver. (Damaged.)
- 604 ENAMELED SCENT BOTTLE.  
Gold mounted, with chain ring for wearing on the finger, with enamelling in different colors.
- 605 INTAGLIO PIN.  
With two Roman heads exquisitely cut in sard, mounted in fine gold.
- 606 OLD ITALIAN BAR PIN.  
Silver Niello work, set with a baroque pearl and small gems.
- 607 ANTIQUE EGYPTIAN SCARAB RING.  
Cut from mottled porphyry.
- 608 ANTIQUE PERSIAN RING.  
With an intaglio head cut on sardonyx, in the original silver setting.
- 609 PIN.  
Containing an example of the ruby as found in the emerald matrix, cut *en cabochon*, forming the center of the brooch surrounded with a cluster of pearls and an outside spray of enamel points.

610 OLD FRENCH BROOCH.

Of two tulips and stems; one flower carved from stone with long pistils set with rubies, the other flower carved from fine gold with pistil set with sapphires; the whole mounted in gold and silver, set with diamonds.

611 ANTIQUE BAIL RING.

With an ancient intaglio, Sassanidæ period, cut in hematite, set to revolve; a rare example.

612 GOLD RING.

Holding the portrait, in enamel, of a child.

613 RING.

The intaglio head cut on a male sardonyx.

614 ANTIQUE ASSYRIAN RING.

With an intaglio of a crawfish.

615 OLD JAPANESE RING.

Of fine gold, containing landscape delicately wrought in iron.

616 ANTIQUE GREEK RING.

With an intaglio cut in a stone of delicate pink color.

617 SILVER LOCKET.

With transparent enamel face with Cupid and flower; the whole set with pearls.



- 618 OLD FRENCH GOLD PITCHER.  
Beautifully carved and set with an emerald, and probably worn as a charm.
- 619 CROWN RING OF FINE GOLD.  
Set with rubies and diamonds and containing two miniatures of court beauties.
- 620 HORSESHOE PIN.  
In fine gold set with turquoise and Oriental pearl and small golden sapphires.
- 621 OLD PERSIAN PIN AND PENDANT.  
Holding a large Persian turquoise with a talismanic inscription in gold.
- 622 LARGE MOONSTONE PIN.  
Set in fine gold work with three crystal pendants.
- 623 OLD ITALIAN PIN.  
With bouquet of flowers and leaves and a wreath on black enamel ground, the whole surrounded by rubies of fine color and grass-green emeralds.
- 624 PIN AND PENDANT WITH NECKCHAIN.  
Containing a turquoise of robin's egg blue surrounded with a cluster of rhodolites.
- 625 ANCIENT ROMAN MEDALLION.  
With the head of Septimus Severus cut in ivory and laid on a medallion of serpentine, mounted in silver and gold.

- 626 ANTIQUE EGYPTIAN SCARAB.  
Without inscription.
- 627 OLD FRENCH PIN.  
In the form of a branch with leaves cut in silver and set with pink ruby, diamonds and Persian turquoise.
- 628 FRENCH EMPIRE PIN.  
In the form of a Bee; an emerald and pearls form the body with ruby eyes and wings.
- 629 EGYPTIAN SCARAB.  
Cut in dull red jasper and mounted as a ring. Design shows a cartouche of the Sacred Ibis.
- 630 PIN.  
Holding a Cameo in sardonyx of pink color showing the head of Ajax mounted in fine gold. XVIIth Century.
- 631 EAST INDIAN RAJAH'S RING.  
Containing a star sapphire of light blue and a star ruby of light pink, set with diamonds.
- 632 OLD ITALIAN ENAMELED PIN.  
With the head of Catharine de Medici in relief, set in fine gold, with lemon yellow sapphires and rubies.
- 633 RUSSIAN PIN AND PENDANT.  
Containing a gem amethyst of finest quality in a fine gold setting of grapes, vines and leaves.



- 634 RUSSIAN MEDALLION OF IRON.  
Set in gold and silver.
- 635 OLD ITALIAN PIN.  
Of blue enamel on gold in a design of leaves and flowers set with pearls; the whole in a mounting of gold.
- 636 RUSSIAN PIN.  
The bar of malachite, mounted in gold.
- 637 LOUIS XVI SILVER LOCKET.  
With enamel portrait, the whole surrounded with leaves and flowers, set with the old French paste.
- 638 BLACK ONYX CROSS.  
Of gold mounted with a large Baroque pearl center.
- 639 FRENCH GOLD WATCH HOLDER.  
Made after an Etruscan design, with two white pearls.
- 640 CAMBODIAN BELT BUCKLE.  
With curious enamelling on pure gold and set with a cluster of diamonds, rubies, sapphires, pearls, emeralds, turquoises and moonstones.  
This Belt Buckle was taken with the Jade Hand Mirror, (see No. 118 in this Catalogue), from the apartments of the Late Empress of China, during the Rebellion.
- 641 ITALIAN PIN.  
Of perfectly white pearls with gold mountings.
- 642 ITALIAN PIN.  
Of gold with blue enamel set with pearls.

643 PIN.

Made from iron and gold beautifully carved of fan shape resting on bamboo bars. An example of the best Japanese metal work.

644 ANTIQUE PENDANT.

Containing a Persian turquoise with deeply cut talisman filled with gold, mounted in silver and gold.

645 PIN.

With two intaglio heads cut one above the other in brown and dull gray sardonyx, mounted in fine gold.

646 PIN.

Containing a large flame Jacinth surrounded by a cluster of half pearls.

647 CRESCENT PIN.

Set with whole pearls and diamonds.

648 ANCIENT CAMBODIAN GOLD RING.

Of antique design showing in the center an enameled figure of Dog-foo on gold. Part of dog missing.

649 PERSIAN TURQUOISE RING.

Of three stones, mounted with diamonds. Of delicate workmanship.

650 SMALL GOLD RING.

Finely carved and set with a rhodolite.

651 EAST INDIAN RING.

Holding a lilac tinted sapphire, mounted in gold.



652 HINDOO RING.

Containing a perfect pink ruby of light tone, a yellow and a green sapphire of great brilliancy, set with diamonds.

653 FRENCH EMPIRE BEE.

Of lapis-lazuli with a Bee set with diamonds in the center.

654 ANTIQUE ROMAN RING OF THE IV<sup>th</sup> CENTURY.

With the early Christian symbols cut as an intaglio on a red sardonyx in the original mounting of gold.

655 RING.

Containing a sapphire of fine color cut *en cabochon*.

656 GOLD RING.

Set with a single sapphire of sky-blue color.

657 ANTIQUE CAMEO RING.

Exquisitely cut from two shades of sard, in the ancient mounting.

658 OLD ITALIAN RING.

With a pink ruby center and two sapphires on either side.

659 ANTIQUE ROMAN RING.

Of fine gold with the head as an intaglio, beautifully cut on red sardonyx.

- 660 ANTIQUE GREEK RING.  
In gold with an intaglio cut on red sardonyx showing  
the Goddess of Plenty.
- 661 GOLD RING.  
Holding three pearls and two rubies.
- 662 AMETHYST RING.  
Of delicate colors.
- 663 ANTIQUE ITALIAN RING.  
Set with four emeralds and five pearls.
- 664 ANTIQUE ROMAN RING.  
In original setting containing an intaglio of a warrior  
cut in red jasper.
- 665 EAST INDIAN RING.  
Containing a hazel star ruby or sapphire.
- 666 RING.  
Containing a rare and beautiful sapphire that changes  
to a brilliant lilac in artificial light, surrounded with  
a cluster of white sapphires.
- 667 RING.  
Showing an intaglio head cut on a fine sardonyx in  
gold setting.
- 668 GOLD RING.  
Set with spinel ruby of rare color surrounded by a  
cluster of opal balls.



- 669 ANTIQUE GREEK RING.  
Containing the head of Ptolemy, the younger, cut on  
a rare plum jacinth.
- 670 OLD EAST INDIAN PEARL BROOCH.  
Of quaint design with three pendants.
- 671 REMARKABLE MINERAL SPECIMEN.  
Consisting of two large crystals of ruby in the native  
emerald matrix.
- 672 HAT PIN.  
The stone carved to represent a shell with gold and  
silver mountings, set with diamonds.
- 673 OLD ITALIAN WATCH HOLDER WITH CHAIN  
AND CLASP.  
With enamel and metal. Of the time of the Medici.
- 674 OLD EAST INDIAN NECKLACE.  
Of four strands of pearls, mounted in gold with a  
pendant of pearls holding in the center an enormous  
pearl-like a bunch of grapes.
- 675 OLD ITALIAN NECKLACE.  
Of fine gold beads of two sizes strung on a gold chain.
- 676 FRENCH GOLD FOB.  
The fob made of agate set with emeralds; the pendant  
of red moss agate set with diamonds; the whole  
mounted in fine gold.

677 ITALIAN PIN.

The design shows a quiver of arrows bearing a female head in enamel, set with pearls and diamonds.

678 LOUIS XVTH BROOCH.

Containing two miniatures of court beauties set in gold and silver in a basket pattern with leaves and flowers of diamonds and rubies.

679 EAST INDIAN PIN.

With a large sapphire, rubies and emeralds, mounted on fine chains. The large center stone is a sapphire of unusual color and brilliancy. This was worn on the throat or on the corsage like a decoration.

680 RAJAH'S RING.

Containing a Cabochon ruby set in fine gold surrounded with a pavement of diamonds.

681 ANTIQUE GOLD RING.

Containing an antique intaglio of the head of Caesar cut on a lilac tinted sapphire.

682 RAJAH'S RING.

Containing a gem blue sapphire of richest color, set with diamonds.

683 RAJAH'S RING.

Containing a large sky-blue star sapphire surrounded with a pavement of diamonds.

684 FOB CHAIN AND SEAL.

Of fine gold of the George III. period; the seal containing a large amethyst.



685 ANCIENT PERSIAN RING.

With a talisman cut in stone, attached as a pendant to an ancient silver chain arranged for a modern watch chain.

686 OLD JAPANESE NECKLACE AND BRACELET OF CRYSTAL BALLS AND PENDANT.

Composed of 19 perfect spheres mounted in fine gold, 28 altogether and pendant.

687 OLD SPANISH SET OF THE XVIIth CENTURY.

Consisting of five pieces—a necklace, ear-rings, brooch and pendant of the most delicate design and finish. The workmanship is in pure gold of the most delicate design and finish; the stones are beautiful Aqua-Marines set in alternation with Ruby Spinels.

688 OLD EAST INDIAN NECKLACE.

Double strands of curiously marked agate beads, in the original mounting.

689 OLD EAST INDIAN JADE NECKLACE.

With double rows of balls, in the original mounting.

690 OLD ITALIAN BELT MIRROR.

Set with precious stones. Of the Medici period of the XVIIth Century.

691 OLD ITALIAN NECKLACE.

Of enamel on silver and gold set with pearls and precious stones. XVIIth Century work of the Medici period.

692 NECKLACE.

Of rubelites mounted in gold, with a pendant of an enormous dark colored ruby weighing over 100 karats, cut *en cabochon*, and surrounded with ancient East Indian emeralds. The pendant can be worn as a brooch.

693 ANTIQUE GREEK NECKLACE.

Of fine gold and Smaragdus (the emerald of the ancients) ; the Intaglios show that it comes down from the best period of Greek Glyptic Art. It was exhumed at Carthage in 1894 and is today precisely as it was found excepting the cord on which the parts are hung, It was found some twenty-five feet below the surface in the same excavation as the *Bust of Hermes, No. 993* in this Collection.

694 ANTIQUE ASSYRIAN SEAL.

Of Archaic design, mounted as a ring. Dates back to about 1000 B. C.



## EIGHTH SESSION

Thursday Evening, April 11th, 8:15 o'clock

Miniatures, Enamels, Ivories, Jewel Caskets,  
Placques, Dresden and Sevres Porcelains,  
Majolica, and Antiques

695 ROMAN DRINKING HORN OF BONE.

Surface elaborately decorated with relief carvings.  
*Height, 12 inches.*

696 CASE OF THREE NAPOLEON III. MEDALS.

Of the same design but different color.

Taken from the Tuileries at the time of the Commune in 1871 and sold to Captain Nathan Appleton, of Boston, from whom they were acquired. Letter accompanying.

697 PAIR OF WINE FLAGONS.

Deep blue bodies ornamented with gilt and mounted in silver in a rococo pattern of masques and scrolls.

698 CARVING IN ALABASTER.

Religious subject. Set in the original frame.

699 COPPER LOW RELIEF PLACQUE—THE DECLARATION OF INDEPENDENCE.

Medallion representing the Signing of the Declaration of Independence in the center, with the words of the

document in raised letters surrounding it. Across the bottom runs a band showing the names of the signers in reduced fac simile.

*Height, 7 1-2 inches; width, 6 3-4 inches.*

Formerly hung in the Library of President Buchanan.

700 AN IVORY TRAY.

In leaf form with relief carvings of fruits, flowers and insects. Tinted.

701 ANOTHER.

Lotus leaf, with sprays and insects.

702 ANOTHER.

Leaf form, green tinted.

703 RELIEF CARVING IN IVORY.

Representing Anarchy. A masterpiece in design and execution. In an ebony frame.

*Length, 12 1-2 inches; width, 8 inches.*

704 RELIEF CARVING IN IVORY.

Companion to the foregoing, with representation of a battle.

*Length, 12 1-2 inches; width, 8 inches.*

705 VENETIAN BELT.

Metal and gilt link chain with oblong metal bands ornamented in an arabesque pattern.

706 VENETIAN BELT.

Metal and gilt rosettes on cloth of silver bound with red velvet clasps ornamented in repoussé in a pattern of arabesques and amorini. XVIIth Century.



## Miniatures.

### UNKNOWN ARTIST (AFTER REMBRANDT)

- 707 HEAD OF AN OLD WOMAN.

In ebony frame.

### T. BLOIS

- 708 CHARLOTTE CORDAY.

In frame studded with turquoises, opals and carbuncles.

### UNKNOWN ARTIST

- 709 THE DUKE DE CRILLON, PEER OF FRANCE.

In silver gilt frame, set with old paste brilliants.

### UNKNOWN ARTIST

- 710 LUCY WALTERS AS "FLORA."

In ebony frame.

### UNKNOWN ARTIST

- 711 HEAD OF OLD MAN.

In ebony frame.

### UNKNOWN ARTIST

- 712 HEAD OF A YOUNG WOMAN.

In Ormolu frame.

**FRA SALAMONI**

**713 POPE GREGORY XVI.**

Signed and dated 1827. In Ormolu frame.

**L. MASSON**

**714 SIGNORA SEVARINA DEL MONTE.**

Signed. In Ormolu frame.

**JACQUES BRUNIER**

**715 SIGNOR M. ORFALIA. (A celebrated Italian Jurist.)**

Signed. In Ormolu frame. Ivory cracked.

**M. RICHARD**

**716 MADAME RICHARD.**

On porcelain. In velvet frame.

**717 ROMAN MOSAIC OF THE PANTHEON.**

A fine example of minute Roman work. Framed.

*Diameter, 3 inches.*

**MASSANDIER**

**718 LA FONTAINE.**

In ebony frame. From the Duchess of Orleans' collection.

**DOUDIN**

**719 MARIE ANTOINETTE.**

In Ormolu frame. From the Duchess of Orleans' collection.



**C. STANFORTH**

720 DUCHESS OF CUMBERLAND.

Signed. In Ormolu frame.

**UNKNOWN ARTIST**

721 MADAME BLANCELOT.

Spanish work. In Ormolu frame.

**SOPHONISBA ANGUISCIOLA**

722 CASSANDRA.

In elaborate Ormolu frame.

**MARTIN**

723 MOLIERE.

In oil, on copper. In Ormolu frame. From Duchess of Orleans' collection.

**MARTIN**

724 MADAME MOLIERE.

In oil, on copper. In old gold Ormolu frame. From Duchess of Orleans' collection.

**AUGUSTIN**

725 MADAME ROLAND.

In ebony frame. From Duchess of Orleans' collection.

**VIGEE LE BRUN**

726 MARIE ANTOINETTE AND HER TWO CHILDREN.

Signed. In Ormolu frame.

UNKNOWN ARTIST

727 HEAD OF A SAINT.

Of silk embroidery; Spanish workmanship of Fourteenth Century.

RICHARD COSWAY

728 PORTRAIT OF A LADY.

Bought from the executor of Cosway's estate who found this in the artist's writing desk.

RICHARD COSWAY

729 PORTRAIT OF A LADY.

The same subject bought at same time. Ivory warped.

SIR THOMAS LAWRENCE

730 PORTRAIT IN MINIATURE OF HIMSELF.

From the Duchess of Orleans' collection.

T. A. OUDIN

731 MADAME DE POMPADOUR.

Signed. In ebony frame. From the collection of the Duchess of Orleans.

F. MARAIS

732 COMTESSE DE ROLAND.

Signed. In Ormolu frame. From collection of the Duchess of Orleans. (Damaged.)

ARTIST UNKNOWN

733 MADAME DE MONTESPAN.

In Ormolu frame.





# MINIATURES

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No. 720

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**IZALQUIEZ**

**734 M'LE. LAMBERT.**

In ebony frame. From the Duchess of Orleans' collection.

**M. SIMON**

**735 LOUIS FIFTEENTH.**

Signed. In ebony frame. From the Duchess of Orleans' collection.

**M. SIMON**

**736 MARIE LEZINSKY, WIFE OF LOUIS FIFTEENTH.**

Signed. In ebony frame. From the Duchess of Orleans' collection.

**UNKNOWN ARTIST**

**737 LADY GORDON.**

In ebony frame.

**UNKNOWN ARTIST (ENGLISH)**

**738 HEAD OF A WOMAN.**

In Mahogany frame.

**C. VERDEL**

**739 CONTESSA DE SILVA.**

In ebony frame. From the Duchess of Orleans' collection.

**M. CARELLI, 1813**

**740 THE SIBYL (After Luca Giordano.)**

In ebony frame



**MICHAEL DAHL**

741 MARY, QUEEN OF SCOTS.

In ebony frame. From Duchess of Orleans' collection.

**UNKNOWN ARTIST (After Lefebvre)**

742 HEAD OF A WOMAN.

In translucent enamels on copper. In ebony frame, surrounded with cluster of paste brilliants.

**UNKNOWN ARTIST**

743 TWO LADIES IN A BOUDOIR AT THE COURT OF LOUIS FOURTEENTH.

In Ormolu frame.

**L. B. HUET, 1777**

744 DUCHESS DE POLIGNAC.

Signed. In gold frame.

**RICHARD COSWAY**

745 HON. MRS. GRAHAM.

Signed in Monogram. In metal frame.

**PETITOT**

746 LOUIS FOURTEENTH IN ARMOR.

In gold frame, with metal back.

**J. WESTON (ENGLISH ARTIST)**

747 BISHOP PHILLIPS BROOKS.

In gold frame, with metal back. Signed "J. W. 1893."

UNKNOWN ARTIST (AFTER DAVID)

748 MADAME RECAMIER.

In metal frame set with jewels. From the collection of the Duchess of Altenberg. With letter

MARTIN

749 CHRISTINE, QUEEN OF NAPLES; SISTER OF MARIE ANTOINETTE.

Signed. In metal frame, set with old paste cluster. From the collection of the Duchess of Orleans.

UNKNOWN ARTIST (SIGNED IN MONOGRAM "J.W.")

750 NAPOLEON AS FIRST CONSUL.

In fine gold locket. (Damaged.)

CAPEICHE, 1780.

751 MARQUISE DE SABLE.

In gold frame with metal back set with garnets and sapphires.

UNKNOWN ARTIST

752 DUCHESS DE MAINE, DAUGHTER OF LOUIS FOURTEENTH.

In gold frame, surmounted by double bow-knot of diamonds. From collection of Duchess of Orleans.

UNKNOWN ARTIST (OLD ENGLISH)

753 HEAD AND BUST OF A MAN.

In gold frame with hair at back. Inscribed "Daniel Browne, 1843."



MALBONE

- 754 UNKNOWN SUBJECT.

In gold frame.

UNKNOWN ARTIST

- 755 SIR JAMES EVELYN.

In Memoriam, with initials and hair. In gold frame  
and seed pearls.

J. CHARLIER

- 756 LADY LUCAN. (A study in white.)

In silver gilt frame.

UNKNOWN ARTIST

- 757 HON. MRS. FITZ ALLAN.

In fine gold frame.

MALBONE, 1810.

- 758 SUBJECT L. PIERCE, JR.

In metal frame.

T. A. OUDIN

- 759 PRINCESS DE PONS.

Signed. In gold frame, set with old paste cluster.  
From the collection of the Duchess of Orleans.

- 
- 760 ITALIAN SNUFF BOX.

Bound and lined with gold foil. The cover holds an  
Italian landscape in natural colors, in mosaic. From  
the Duchess of Orleans' collection. (Cracked.)

- 761 IVORY SNUFF BOX WITH PORTRAIT OF THE  
COMTESSE DE LONGUENAI BY TRESKA.  
Shell lining. From the Duchess of Orleans' collection.
- 762 COURT SNUFF BOX.  
Tortoise shell box, ornamented with portrait of Marie  
Second, Queen of Portugal, inlaid with gold. From  
the Duchess of Orleans' collection.
- 763 CHINESE HAIR COMB.  
Of tortoise shell and fine gold.  
Worn by the wife of a Mandarin of high rank.
- 764 OLD GOLD BON BON BOX.  
The top set with a stone cameo, exquisitely carved,  
of a woman's head and bust.
- 765 COURT COMB.  
Of tortoise shell, elaborately decorated with gold in  
archaic design and set with emeralds, pearls and other  
precious stones. Old Hindoo work of the XVIIth  
Century.
- 766 ITALIAN SILVER JEWEL BOX.  
Elaborately decorated in relief.
- 767 SMALL JEWEL BOX.  
Old Viennese enamel on silver.
- 768 COURT SNUFF BOX.  
Covered with lilac tinted enamel. A portrait in  
enamel, set in pearls on the cover.



769 COURT SNUFF BOX.

Of leather, bound with ormolu. With miniature of Mdme. de Pompadour on mother-of-pearl. From the Duchess of Orleans' collection.

770 COURT SNUFF BOX.

Fine gold, with monogram of owner inside the cover. This box is entirely encrusted with rubies, sapphires, emeralds and pearls. In the center of cover, the head of a Court lady in enamel, with carved heads in gold on either side.

771 GOLD WATCH.

With enameled head on the back, set in diamonds.

772 GOLD WATCH.

Breguet, maker. Plain case with gilt chased dial; the edge engraved with trophies of the chase and dogs.

773 OLD SPANISH RELIQUARY.

With long chain of pure gold. A fine example of old Spanish work. Emblem of the Carmelite monks.

774 LARGE ANCIENT GREEK BORSCHIA.

Of pure gold covered with engraved figures of an historical character. This was the ornament of a King and is an example of ancient Greek gold work. Exhumed at Mitylene. Of extraordinary workmanship. About 400 B. C. *Length, 4 inches; width, 3 1-8 inches.*

775 TWO EMBLEMATAS.

One, a tablet of silver on which is carved in relief Alexander the Great, Bucephalus, Philip and attendants. Exhumed in Rome. Mounted in a frame of gold and silver. The other, with five figures. Subject, The Judgement of Paris. This Emblemata is on silver, backed with deep sapphire enamel and mounted in gold as a pendant.

776 ITALIAN JEWEL CASKET OF IRON AND SILVER.

The box rests on four scroll feet ending in ram's heads; on the four corners are winged female figures rising from leaf work; on the front and back are classical figure medallions in high relief joined by grotesque masks and on the ends cartouches in relief. The hinged cover is ornamented with relief work in arabesque pattern with relief medallions of bound torches and quivers, and surmounted by a finial of Cupid seated on a laurel wreath. Lined with red velvet.  
*Length, 8 inches; width, 4 inches; height, 7 1-2 inches.*

777 ITALIAN INCENSE HOLDER, LATE XVIth CENTURY.

A round covered cup of iron inlaid with gold and silver in an arabesque pattern; the cover having four female portrait heads in relief, and surmounted by a finial representing a knight in armor kneeling. The cup rests on a silver tripod set with colored enamels and decorated with three climbing satyrs. Period of Charles V.



778 ITALIAN JEWEL TRUNK, LATE XVI.

Of wrought iron elaborately inlaid with gold; with secret lock and crest of the Prince of Savoie.

*Height, 6 inches; width, 4 inches; length, 6 inches.*

779 SET OF SIX ITALIAN SPOONS.

The bowls are of rock-crystal set in silver handles, elaborately carved and decorated with vari-colored enamels on white ground. XVIth Century work.

*Length of each, 5 1-2 inches.*

780 JAPANESE ORDER OF THE RISING SUN.

The highest honor of the Imperial Government.

781 JEWEL CABINET.

Of ebony with Ormolu standards, lined with olive wood. The outside is decorated with black marble panels inlaid with fruit, flowers and birds carved from different semi-precious stones in bold relief. Florentine work.

*Length, 15 1-2 inches;*

*width, 12 1-2 inches; height, 10 inches.*

782 OLD DAIMIOS TOBACCO POUCH.

Ornamented with gold and silver, with ivory Netsuke and silver and gold hinged chain.

783 A SET OF SEVEN PERSIAN LACQUERED SHERBET SPOONS.

Covered with Persian designs and inscriptions.

784 BRONZE STATUETTE OF AUGUSTUS CAESAR IN ARMOR AND TOGA.

*Height, 26 inches.*

Ebony base ornamented with Boulle marquetry and ormolu mouldings.

785 JEWEL CABINET.

Made of pear wood covered with leather tooled with gold; within, the ornamentation is of silver both carved and repoussé in classical designs. On one door is the Coat-of-Arms of the Ruspoli family, on the other that of the city of Florence. The wood and leather work are in part restored. Purchased directly from the Ruspoli family. Rare workmanship XVIth Century.

*Length, 24 inches;  
width, 10 inches; height, 21 1-4 inches.*

786 ITALIAN ENAMEL ON COPPER.

Subject—The Betrothal of the Virgin. XVth Century. In an ebony frame. *Size, 12 x 9 1-2 inches.*

787 DRINKING HORN.

The Northern mythology of Valhalla painted in enamel on a gold ground, and ornamented with finely carved figures and heads in gold and silver. XVIIth Century.

*Height, 10 inches.*

788 CLOCK AND INKSTAND.

Ratzendorfer enamel in classic designs on silver gilt with figures and fruits in relief. Old Viennese work. In original case.

789 ENAMELED CARD CASE.

Decorated in Wateau designs in soft toned enamels on gold and silver.

790 MINIATURE SEDAN CHAIR.

Sevres enamel on copper, in a modern case. (Enamel chipped.)



791 REDUCED COPY OF THE ANTIQUE STATUE  
OF HERCULES.

Cut from mottled green porphyry. After the original  
Farnese Hercules in the Vatican, Rome.

*Height, 17 1-2 inches.*

792 ANTIQUE HEAD.

Of small size representing Nero beautifully carved  
in bold relief from red jasper and set into black  
marble. Framed.

793 TWO ITALIAN ENAMEL PLACQUES.

Of classical design and brilliant color. In ebony  
frames.

*Size, 5 1-2 x 5 1-2 inches.*

794 PAIR OF BRONZE BUSTS—ANTONY AND  
VENUS.

Italian Renaissance; on ivory pedestals.

795 LARGE MEDALLION.

Landscape view of the mountain pass over the Great  
Scheideg. Enameled on fine gold.

796 ITALIAN BRONZE RELIEF PANEL.

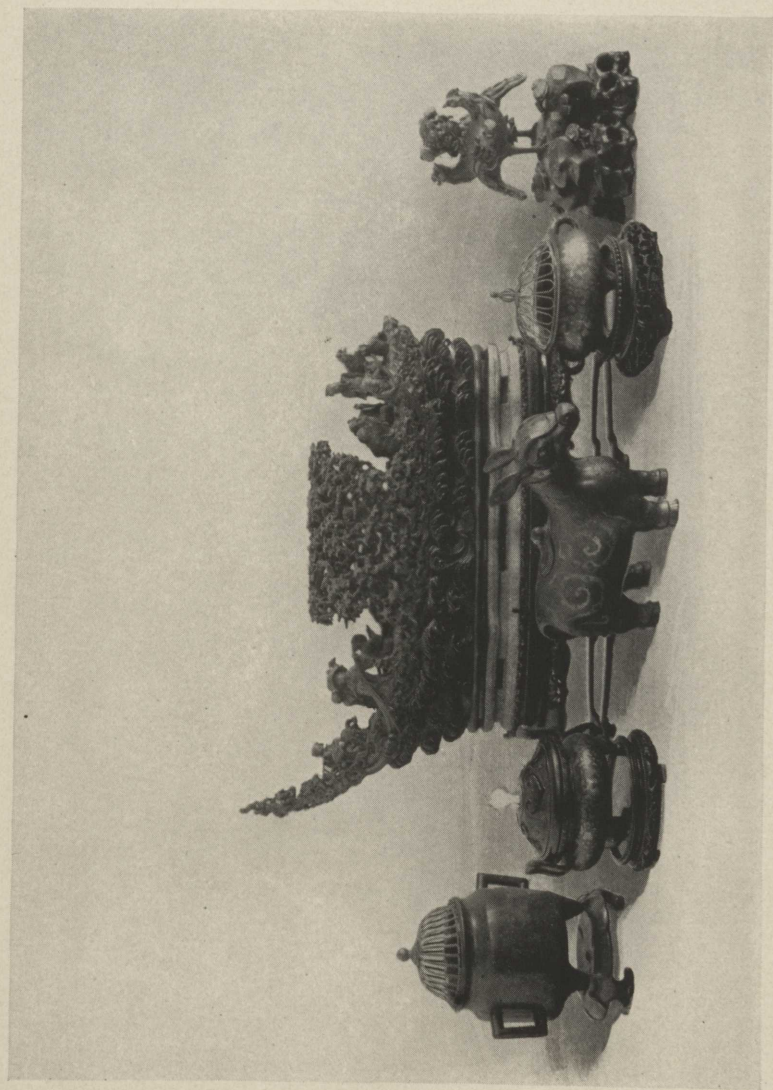
Subject—The Marriage of the Virgin. In a black  
frame.

*Size, 7 inches x 6 inches.*

797 A PAIR OF CAPO-DI-MONTE VASES.

Of urn form, decorated with landscape, children and  
goats. Marks of the time of Ferdinand IVth.

*Height, 12 inches.*



Nos. 72, 70, 63, 69 and 62. CHINESE BRONZES  
No. 801. BOAT OF PLEASURE. CHINESE WOOD CARVING



798 CAPO-DI-MONTE JEWEL CASKET.

Decorated with figures modelled in relief and richly colored; with carved Ormolu handles, lock, feet and bands. Marks of the time of Ferdinand IVth.

*Height, 13 1-2 inches; length, 13 1-2 inches;  
width, 7 1-2 inches.*

799 TWO COVERED MEISSEN JARS.

The surfaces covered with detailed representations of trees, birds, flowers and fruit. Signed with the Meissen mark under Bruhl, the famous Director of the Dresden Works, and dated 1751.

*Height, 16 inches. (Chipped.)*

800 SEVRES OBLONG, OVAL DISH.

With borders of deep sapphire blue and gold; on the sides are landscapes, signed by the artist Menard. Old Sevres soft paste.

801 WOOD CARVING.

The Boat of Pleasure, with a covering of carved hawthorn flowers and branches minutely wrought with ancient Sages of China and their symbolic animals on a voyage of pleasure. The whole, wonderfully carved in detail out of fine grained sandal wood.

*Length, 21 inches; height, 12 inches.*

802 LARGE PALLISSY PLACQUE.

Made of pinkish clay, decorated with fish, reptiles and shells in bold relief on a deep blue ground.

*Diameter, 20 inches; depth, 4 1-2 inches.*

803 ENAMEL POTTERY PLACQUE ATTRIBUTED  
TO FRANCOIS BRIOT.

Decorated with heads in medallions in vari-colored en-  
amels. *Length, 14 inches; width, 12 inches.*

804 LARGE VASE OF SERPENTINE.

Urn shaped, with two handles formed of entwined  
vines, cut from a single block of verde antique, and  
decorated with leaves, masques and heads of satyrs  
in relief; resting on a square base. It is a reproduc-  
of the Warwick vase.

*Width, 18 inches; height, 20 inches.*

Formerly in the Collection of the Director of the Antwerp  
Art Museum from whom it was purchased.

805 MODEL OF THE ROMAN TOMB OF CECILIA  
METELLA.

Of antique marble. *Height, 14 inches.*

806 BUST OF GALEAZO VISCONTI.

Of heroic size. Of Italian Majolica. From the Col-  
lection of Count Guglielmi, of Lucca.

Galeazzo Visconti (b. 1277-d. 1328), became Lord of  
Milan in 1322 which he defended against an army incited  
by the pope.

807 GARNITURE OF FIVE PIECES OF OLD ITALIAN  
MAJOLICA.

Consisting of one large round center jar, two upright  
jars standing on either side and two additional round  
jars decorated in dull shades of blue and yellow with  
medallions showing heads of distinguished men.



808 WEDGWOOD PLACQUE—A PROCESSION OF  
ROMAN SENATORS.

A high relief on black basalt by Wedgwood after a  
design by Flaxman.

*Height, 10 inches; width 20 inches.*

Purchased at the sale of the effects of Lady Franklin in  
London in 1892.

## NINTH SESSION

Friday Afternoon, April 12th, 2:30 o'clock

### Jewelry and Antique Intaglios of Greek and Roman Periods

809 ANTIQUE GREEK TEAR BOTTLE.

ANCIENT EGYPTIAN GLASS UNGUENT BOTTLE.

Exhumed at Fayoum.

ANCIENT EGYPTIAN DOUBLE UNGUENT BOTTLE.

With handles on each side. Exhumed at Fayoum.

ANCIENT PHOENICIAN PERFUME BOTTLE.

Of iridescent glass. Exhumed at Tyre.

810 ANCIENT EGYPTIAN ARBALUS, OR PERFUME BOTTLE.

Worn like a pendant on the neck. Exhumed in Upper Egypt.

SMALL TANAGRA VASE.

Exhumed at Ephesus.



- 811 ANCIENT ROMAN LAMP.  
With inscriptions, showing it belonged to the service  
of Caesar's palace. Exhumed in Sicily.  
ANCIENT ROMAN OIL BOTTLE.  
Exhumed at Sicily.
- 812 SNAKE RING.  
Of gold with a ruby head.
- 813 OXIDIZED SILVER CHAIN.  
Ornamented with moonstone balls alternating with  
jet beads. *Length, 4 feet.*
- 814 ROMAN PIN—ROUND.  
Set with silver medallion head of Ajax.
- 815 OLD FLORENTINE GUILD RING.  
Of fine gold with scallop shell center ornamented with  
colored enamel.
- 816 PENDANT MEDALLION.  
Intaglio male head in glass, set in silver gilt.
- 817 NECKLACE.  
Consisting of fourteen medallions.
- 818 EAST INDIAN RING.  
Set with four garnets and small pearls.
- 819 IRON PENDANT MEDALLION.  
Set in silver gilt showing the figure of a woman read-  
ing from parchment.
- 820 ORIENTAL RING.  
Quaintly carved, holding a single white pearl.

- 821 ANTIQUE ETRUSCAN NECKLACE.  
Of archaic design and workmanship; exhumed at Viterbo.
- 822 OLD FRENCH FORGET-ME-NOT RING.  
Set with Persian turquoises and diamonds.
- 823 TWIN RING.  
Set with two stones one golden and the other blue beryl,
- 824 OLD EAST INDIAN PIN.  
Of fine carved gold in the form of a boss on a shield, set with turquoises, garnets and lemon yellow sapphires.
- 825 SMALL EAST INDIAN RING.  
Set with rubies and sapphires of different tints.
- 826 PIN OF FINE GOLD.  
Containing a large Persian turquoise with talisman carved and filled with gold.
- 827 GOLD BRACELET.  
Set with a large sapphire of an aquamarine tint.
- 828 GOLD BRACELET.  
Set with a ruby and two sapphires.
- 829 OLD STONE CAMEO.  
With two female heads, beautifully cut, set in a cluster of Oriental pearls.



830 OLD EAST INDIAN PIN.

The center stone is a brilliant aquamarine set in a pearl cluster.

831 EAST INDIAN PIN.

With rubies in the center and pendants of antique emeralds.

832 EAST INDIAN MARQUISATE PIN.

With a pink ruby center surrounded with a pavement of olivines from Simla.

833 OLD EAST INDIAN RING.

Finely carved and set with five Oriental opals.

834 OLD VENETIAN RING.

Set with a pink conch pearl in the center surrounded with a cluster of diamonds and rows of white pearls at the shank head.

835 ANCIENT PERSIAN RING.

In pure gold of native mounting holding a fine Persian turquoise in the dark porphyry matrix.

836 ROMAN MOSAIC BRACELET.

Representing a bouquet of flowers in natural colors.

837 RARE OLD RING.

With head of Augustus Cæsar cut in amethyst.

838 RING.

With antique head of a Greek warrior cut on a male sard.

839 OLD EAST INDIAN PIN.

Containing a turquoise engraved with symbol of the sacred tree, set in a gold frame of diamonds and rubies.

840 LARGE TURQUOISE RING.

Set with a cluster of small golden sapphires.

841 EAST INDIAN RING.

Set with a large star sapphire and two diamonds.

842 HEAVY GOLD MUFF CHAIN.

Of Russian workmanship. *Length, 5 feet, 4 inches.*

843 WIDE BAND BRACELET.

Of fine gold.

*1 inch wide.*

844 EAST INDIAN RING.

Finely carved, set with a gem cat's-eye with a ruby and star sapphire on either side.

845 A PAIR OF OLD SPANISH EARRINGS.

Of pure gold set with topazes.

846 OLD EAST INDIAN RING.

Containing a green garnet surrounded with fine rubies, the setting finely carved.

847 EAST INDIAN BAR PIN.

Center stone a star sapphire with a star ruby at either end; bar set with blue sapphires.



- 848 EAST INDIAN GOLD BRACELET.  
Set with seven fancy sapphires of different colors.
- 849 ANTIQUE DOUBLE NECKLACE.  
Of various beads of stone and glass; exhumed at Thebes.
- 850 GENTLEMAN'S RING.  
Set with a large sapphire cut *en cabochon* of deep blue color and mounted in fine gold.
- 851 HEAVY GOLD CHAIN.  
*Length, 5 feet 4 inches.*
- 852 LONG GOLD CHAIN.  
Carrying a jade pendant, beautifully carved and perforated.
- 853 ROUND IMPERIAL BELT CLASP.  
Carved in floral designs from jade of grey, green and pink tones. In original metal setting.
- 854 NECKLACE OF THE PRECIOUS BLUE KNOWN AS "BUDDHA'S HEAD."  
Sky-blue beads and ornaments artistically carved with pendants.
- 855 ANTIQUE CHINESE NECKLACE.  
Of pink crystal balls strung in alternation with peach stones carved to represent human skulls.
- 856 JADE NECKLACE.  
Formed of thirteen discs of the emerald green and fat jade mounted in gold with elaborately carved pendants of pink quartz and carved jade and pearl.

857 NECKLACE OF A MANDARIN.

Porcelain spherical beads minutely carved and tinted yellow with large blue centerpiece and a pendant of pink beads.

858 CHINESE NECKLACE.

Formed as a gold rope of twisted coil, suspending a carved jade pendant, bearing on one side, the Sage of Wisdom and attendant, and on the reverse, a poem in praise of the rarity and beauty of jades.

859 NECKLACE AND PENDANT.

Composed of jade beads of different colors. Several beads bear the ancient Chinese characters inside.

860 AN EMPEROR'S NECKLACE.

Very long. Composed of brilliant golden amber beads with small rondells of emerald green jade and red coral between beads, with amethyst ornament at top and bottom. Side pendants of fine aquamarine stones, with end pendants of the Imperial jade mounted in gold.

861 ANTIQUE NECKLACE.

Of cabbage-green jade beads, strung in alternation with the Sacred Fish, finely carved; gold clasp.

862 SILVER BRACELET.

Set with green jade in the center of which is placed a red rubelite, showing it to be a bracelet belonging to a Mandarin of the Red Button.



863 CRYSTAL NECKLACE.

Cut from perfect stones in old Chinese pattern,  
mounted in silver-gilt.

864 CRYSTAL BRACELET.

To match the foregoing.

865 THREE STONE RING.

In fine gold holding three tourmalines of blue, lemon  
yellow and pink colors.

866 RING.

Holding a fine fire opal set with diamond crescent  
and star.

867 RING.

The center stone, a very rare Alexandrite, set with  
a cluster of Old Mine diamonds.

868 RING.

Containing a large brown cat's-eye set in fine gold.

869 AN EAST INDIAN TWIN RING.

Holding a golden sapphire and an Indian aquamarine.

870 OLD ITALIAN RING.

With emerald center and large rose diamonds.

871 RING.

Containing bullock's blood ruby square rose cut and  
a white sapphire, set with four small round moon-  
stones.

872 OLD PERSIAN RING.

With turquoise center and cut talisman inlaid with gold.

873 OLD ROMAN BAIL RING.

With intaglio of The Goddess of the Harvest cut in oblong white sardonyx.

874 ANTIQUE ROMAN RING.

With intaglio head cut on a blue sapphire, and the head in cameo cut on red sardonyx.

875 REPRODUCTION OF AN ETRUSCAN TORQUE.

In fine gold with a large scarab as pendant.

876 NECKLACE AND PENDANT.

Of fine gold, the design showing an exquisitely carved bird in light carnelian of two delicate shades bearing a bunch of grapes. The pendant is set with pearls.

877 EMERALD NECKLACE.

Unusually large pear-shaped emerald of fine color, pierced for hanging as a pendant. It is mounted in fine gold work. Capped with a pear-shaped diamond.

878 ANCIENT GREEK SILVER FLAGON.

Used in offering libations to the gods. Ornamented with heads and chased figures of Priest and Priestess dancing while holding flaming torches. Exhumed at Pompeii.

*Height, 7 inches.*



## Antique Relievos.

All or nearly all of these were purchased directly from the famous Duke of Hamilton Collection.

879 ANTIQUE GREEK SUBJECT "HERCULES STRANGLING THE HYDRA."

Set in fine gold as a pendant.

*Size, 2 inches x 1 1-2 inches.*

880 HEAD OF MARS.

Cut in grey and bluish-grey agate. Mounted in gold and silver as a pendant. Superb example.

*Size, 3 inches x 2 inches.*

881 ANCIENT GREEK HEAD IN BOLD RELIEF.

Cut in dark bluish-grey agate, mounted in gold and silver as pendant. (Damaged.)

*Size, 3 inches x 2 inches.*

882 ANCIENT GREEK "HEAD OF HERCULES" IN BOLD RELIEF.

Cut in dull yellow and bluish agate. Mounted in gold and silver as a pendant.

*Size, 2 1-4 inches x 1 1-2 inches.*

883 ANTIQUE GRAECO-ROMAN NUBIAN HEAD.

Cut in bold relief from unique variety of sardonyx. Mounted in gold and silver as a pendant.

*Size, 2 inches x 1 1-2 inches.*

- 884 ANTIQUE GREEK RELIEVO "EUROPA AND THE BULL."  
Cut in a shell. Mounted in gold and silver as a pendant.  
*Size, 2 3-4 inches by 2 1-2 inches.*
- 885 ANTIQUE GREEK MYTHOLOGICAL SUBJECT.  
Cut on a shell, mounted in gold and silver as a pendant.  
*Size, 2 1-2 inches x 2 inches.*
- 886 ANTIQUE ROMAN HEAD OF ONE OF THE WIVES OF THE CAESARS.  
Cut on a very rare and beautiful dull red and greyish-white sardonyx. Mounted in gold and silver as a pendant.  
*Size, 1 3-4 inches x 1 1-4 inches.*
- 887 ANTIQUE ROMAN MALE HEAD.  
Cut on beautiful dull red and light brown sardonyx. Mounted in gold and silver as a pin.  
*Size, 1 1-2 inches x 1 1-8 inches.*
- 888 FOUR NUMIDIAN HEADS.  
In black sard with red center. Mounted in fine gold as a pin.  
*Size, 1 1-2 inches x 1 1-4 inches.*
- 889 ANTIQUE ROMAN HEAD OF WOMAN.  
Cut in mottled sard. Mounted in gold and silver as a pendant.  
*Size, 1 1-2 inches x 1 inch.*
- 890 ANTIQUE ROMAN FEMALE HEAD.  
Cut on greyish-red sard. Mounted in gold and silver as a pendant.  
*Size, 1 1-2 inches x 1 1-8 inches.*



891 ANTIQUE ROMAN HEAD OF ONE OF THE  
CAESARS.

Mounted in gold and silver as a pendant.

*Size, 1 1-4 inches x 7-8 inches.*

892 ANTIQUE GREEK FEMALE FIGURE.

In grey on reddish ground; subject offering a  
sacrifice on the altar.

*Size, 1 3-8 inches x 1 1-4 inches.*

893 ANTIQUE GREEK FIGURE OF A LION WITH  
PREY.

On mottled sard. Mounted in silver as a pendant.

*Size, 1 1-4 inches x 1 1-4 inches.*

894 ANTIQUE GREEK MALE HEAD.

On pinkish grey sard. Mounted in gold and silver  
as a pendant. (Slight damage on nose.)

*Size, 1 1-4 inches x 7-8 inch.*

895 ANTIQUE GRAECO-ROMAN FEMALE HEAD.

In pinkish grey sard. Mounted in gold and silver as  
a pendant.

*Size, 1 1-8 inches x 7-8 inch.*

896 ANTIQUE GRAECO-ROMAN HEAD.

On pinkish-grey sard. Mounted in gold and silver  
as a pendant.

*Size, 1 inch x 3-4 inch.*

897 ANTIQUE HEAD OF APOLLO IN BOLD RELIEF.

A freedman's work of art. Mounted in gold and sil-  
ver as a pendant. This is in iron.

- 898 ANTIQUE ROMAN HEADS OF TWO FEMALES.  
Cut in two shades of sard—of unusual colors.  
Mounted together in fine gold as a pin.  
*Size, 2 inches x 1 inch.*
- 899 ANTIQUE GREEK FIGURE OF A CRAB.  
Cut on mottled sard. Mounted in silver as a pendant.  
*Size, 1 1-2 inches x 1 1-4 inches.*
- 900 ANTIQUE GREEK CAMEO FIGURE OF A DOG.  
Cut on mottled sard. *Size, 1 7-8 inches x 1 1-4 inches.*
- 901 GROUP OF TWO FIGURES DANCING.  
Italian cameo cut in white, brown and black sardonyx.  
Mounted in fine gold as a pendant. Antique mounting.
- 902 ANTIQUE ROMAN HEAD.  
Cut on reddish brown sardonyx and mounted in fine gold as a pendant. Antique mounting.  
*Size, 1 1-2 inches x 1 1-8 inches.*
- 903 ANTIQUE PIN.  
Containing two examples of the most ancient Phoenician glass. One of aquamarine color, the other of sapphire blue. Mounted in gold and silver.



## The Tassie Gems.

### 904 COLLECTION OF INTAGLIO GEMS AFTER THE ANTIQUE, BY WILLIAM AND JAMES TASSIE.

The collection of antique gems by the Tassie brothers, comprises all the celebrated intaglios existing in their time, 1765-1790, in the various antique collections of Florence, Rome and Naples.

This collection consists of one hundred and thirty-four separate pieces, mounted in silver as medallions. There are three hundred and seventy-four, unmounted, in addition to the above, in separate cases, not in this sale but which may be had if desired. This is by far the most important collection of these gems in existence. The next collection in importance is that owned by the British Crown and preserved in Old Cambridge House, London.

The brothers Tassie were graduates from the School of Art in Glasgow, Scotland. They received important orders from various crowned heads; among others, from the Empress Catherine Second of Russia. Flaxman, who did the medallion portraits for Wedgwood, was one of their pupils.

### 905 DUTCH BIBLE.

"Biblia, dat is de gantsche H. Schriptide vervattende alle de Canönycke Boecken des Ouden ande Nieuwen testaments." Engraved title, plates and maps. Folio, old stamped calf, brass corner-pieces and clasps. Gouda. P. Rammazeyn, 1648.

906 DRESDEN GALLERY.

"Die Vorzüglichsten Gemälde Königlichen Galerie in Dresden nach den Originalen auf Stein gezeichnet herausgegeben von Franz Hanfstaengl." 193 original India proof lithographic plates, with letter press in German and French. 3 vols. large folio, morocco gilt. Dresden, 1836-49.

907 MUNICH GALLERY.

"Königl. Bayer. Pinakothek in München und Gemälde-Gallerie zu Schleissheim." 204 superb lithograph plates on India paper, by Stixner, Piloty, Hohe Selb and Flachennekker, representing the principal pictures of the Pinakothek in Munich. 2 vols. very large folio, morocco gilt. Munich, 1817-36.

908 WALTERS COLLECTION.

Oriental Ceramic Art. 116 plates in color, and 437 black and white cuts, reproducing specimens in the collection of W. T. Walters. 10 sections bound in 5 handsome portfolios, each holding 2 sections. N. Y., 1896.

Limited to 500 copies. The Walters collection was begun over forty years ago, and is well known to American and European collectors of Oriental Ceramics. It is classed among the choicest private collections in the world.

909 EIGHT TRAYS (48 PIECES) OF CASTS, IN MINIATURE, OF BAS RELIEF OF ELGIN AND PHYGALIAN MARBLES IN THE BRITISH MUSEUM.

Made by Henning in London, in 1820. In original mahogany case.

Formerly the property of Gilbert Stuart, and purchased from Miss Jane Stuart two years before her death. Inside the case will be found an envelope containing a description of the casts in her own handwriting.



## TENTH SESSION

Friday Evening, April 12th, 8:15 o'clock

Old Laces, Snuff Bottles, Satsuma Ware,  
Lacquers and Tusks, Screens, Jars,  
Cellarette, Furniture, and  
Antique Busts

910 FIVE SMALL PIECES OF OLD LACE.

Reticella, bobbin-edge, XVth Century; Filet Guipere, knotted mesh; Lacis, twisted mesh, XVIIIth Century, and Milanese, XVIIIth Century. Mounted on cards.

911 FOUR SMALL PIECES OF OLD LACE.

Alençon of the XVIIth Century; Burano of the XVIth Century. Mounted on cards.

912 FIVE EXAMPLES OF OLD FLEMISH LACE.

XVIth and XVIIIth Centuries.

913 FLOUNCE.

Of old black thread lace.

*Length, 4 1-2 yards; width, 13 inches.*

914 FLOUNCE.

Of old black thread lace.

*Length, 4 yards; width, 20 inches.*

915 FLOUNCE.

Of old black thread lace.

*Length, 4 1-4 yards; width, 20 inches.*

916 MANTILLA.

Of black Spanish lace.

917 CIRCULAR SHAWL.

Of black lace with scalloped edge and sleeve openings.

918 COAT OF OLD CLUNY LACE.

Cream color in a pattern of diamonds and rosettes ornamented with French pearls.

This belonged to the Ex-Empress Eugenie and was taken from her wardrobe in the Tuileries, after her flight.

919 WHITE LACE SHAWL.

Of the finest old applique. Pointe d'Alencon.

920 MANTILLA.

Of black lace with medallion center and deep border.



## Small Vases and Snuff Bottles.

### 921 SMALL VASE.

Drab in tone with crackle surface. On a stand.

### SMALL VASE.

Olive green in color over crackle surface. Rare. On a stand.

### 922 SMALL JAR.

Plain color, drab tone over crackle surface. On a stand.

### BOTTLE SHAPED VASE.

Fine example of drab glaze over fine crackle surface. On a stand.

### 923 SNUFF BOTTLE.

Of white crystal, containing, on one side, rutile crystals, surface carved and chased; top emerald green and fat jade.

### BLUE AND WHITE SNUFF BOTTLE.

Decorated with Imperial five clawed dragon; with pink coral stopper.

### 924 SNUFF BOTTLE.

Of unusual form of agate with smooth surface; imperial jade green top.

### SNUFF BOTTLE.

With peach bloom decorations. With stand.

925 SMALL WHITE PORCELAIN JAR.

Carved decorations under the glaze. On a stand.

SMALL JAR.

With figure decorations on white ground. On a stand.

TWIN SNUFF BOTTLE.

Dark peach bloom decorations. With stand.

926 SNUFF BOTTLE.

Of curiously formed agate, having surface slightly carved; emerald green top.

SNUFF BOTTLE.

With blue and peach bloom decorations on white ground. With stand.

927 SNUFF BOTTLE.

Of vase form with figure decorations; orange capped stopper of stone. With stand.

SNUFF BOTTLE.

Of curiously clouded agate with smooth surface and pink top.

928 SNUFF BOTTLE.

Of agate, with smooth surface, having very unusual markings in the stone; dull red top.

SNUFF BOTTLE.

Rectangular in form with flowers and vines, green and red. With stand.



929 SNUFF BOTTLE.

Of white crystal, carved in relief; with imperial green jade top. On a stand.

SNUFF BOTTLE.

Of apple green pottery. With stand.

930 SNUFF BOTTLE.

Of cabbage green jade, having smooth surface; with pink coral top.

SNUFF BOTTLE.

Of yellowish crystal, plain surface; with red agate stopper.

931 SNUFF BOTTLE.

Of glass, milky white in tone, with green top.

SNUFF BOTTLE.

Of antique glass; with old glass top.

932 SNUFF BOTTLE.

Of agate carved with figure of a sage under a tree in relief, showing different colors of the stone; with green top.

SNUFF BOTTLE.

Of antique opaque white glass; with pink top.

933 SNUFF BOTTLE.

Of agate, carved with decoration of monkeys playing at the entrance to a cave and insect flying at the entrance; with amethyst top.

SNUFF BOTTLE.

Of white crystal carved in the form of fruit, the stem of the fruit forming the top.

934 SNUFF BOTTLE.

Of agate with Dog-Foo and Sacred Ox carved in relief ; with emerald green and white jade top.

SNUFF BOTTLE.

Of agate of sage green and yellow color with decoration of birds and bamboos carved in relief ; with emerald green and white jade top.

935 LARGE SNUFF BOTTLE.

Antique. Cut from white rock crystal, filled with rutile needles ; with emerald green and white jade top.

936 SNUFF BOTTLE.

Of cameo glass with different decorations ; with top of red coral.

SNUFF BOTTLE.

Of deep sapphire blue elaborately carved ; with pink coral top.

937 SNUFF BOTTLE.

Of cameo glass with different decorations ; with top of red coral.

SNUFF BOTTLE.

Of cameo glass with different decorations ; with top of red coral.

938 SNUFF BOTTLE.

Of smoky quartz with carved surface ; Imperial green jade top.

SNUFF BOTTLE.

Of carved porcelain with decorations in medallions on the sides ; with emerald green and white jade top.



939 SNUFF BOTTLE.

Of agate of brownish tint, the face carved in relief ;  
Imperial green jade top. On a stand.

OLD PEKIN CAMEO GLASS SNUFF BOTTLE.

Emerald green carved on white frosted ground ; coral  
red stopper.

940 SNUFF BOTTLE.

Of unusual quartz crystal, having a smooth surface ;  
Imperial green jade top.

OLD PEKIN CAMEO GLASS SNUFF BOTTLE.

Ruby red carved on white ground.

941 SNUFF BOTTLE.

Of jade, carved in relief, representing fruit ; with  
silver mounted top. On a stand.

942 SNUFF BOTTLE.

Of fossil amber, finely carved ; with top of emerald  
green and white jade.

943 SNUFF BOTTLE.

Of white crystal, the sides carved in medallions, with  
flowers and plants ; with pink coral top. On a stand.

OLD PEKIN GLASS SNUFF BOTTLE.

Ruby red color, with rose pink stopper and spoon.

944 SNUFF BOTTLE.

Of rare cameo glass, with decorations in bright blue  
of birds and trees in relief, on mottled ground ; with  
red coral top.

SNUFF BOTTLE.

Of cameo glass, with different decorations ; with top  
of green paste.

945 SNUFF BOTTLE.

Of soft carved paste, with numerous vases, jars and stands perfectly represented in bold relief, covering the surface; with white crystal top mounted in silver.

946 SNUFF BOTTLE.

Of cabbage green jade, with flowers and branches carved in relief; with Imperial green top.

947 SNUFF BOTTLE.

Of smooth quartz crystal filled with rutile crystals; with pink coral top. On a stand.

948 SNUFF BOTTLE.

Of curious agate, with smooth surface, variegated colors; with emerald green cap. On a stand.

SNUFF BOTTLE.

With green figure decorations on white ground; pink coral stopper.

949 SNUFF BOTTLE.

Of very rare cherry red and orange yellow mottled glass; with emerald green jade top.

950 SNUFF BOTTLE.

Of brown agate, with carved heads of Dog-Foo on the sides; with emerald green and white top.

951 SNUFF BOTTLE.

Of cabbage green jade, smooth surface, with emerald green jade top. On a stand.

SNUFF BOTTLE.

Decorated with figures; with red coral stopper.



952 SNUFF BOTTLE.

Of porcelain of red coral color, carved in a most extraordinary manner ; with top of red coral mounted in gold.

953 SNUFF BOTTLE.

Of very rare agate in different shades of brown ; with emerald green and white jade top.

954 SNUFF BOTTLE.

Of unusual agate, with carved surface ; Imperial green jade top.

955 BOX AND COVER.

Of rose pink crystal. On a stand.

956 SNUFF BOTTLE.

Of carved white jade ; with emerald green and white jade top.

957 SNUFF BOTTLE.

Of red or cherry colored jade mottled with grey, carved ; with ivory top.

958 SNUFF BOTTLE.

Of finely carved cameo glass, with designs of jars, vases and stands in jet black on a milk-white ground ; with red coral top.

SNUFF BOTTLE.

Of antique cameo glass, with carved floral decorations in reds, greens, pinks and yellows ; with red coral top.

959 AMBER SNUFF BOTTLE.

With smooth surface, emerald green glass cap. On a stand.

960 SNUFF BOTTLE.

Of cabbage green jade, smooth surface; with pink coral cap. On a stand.

961 SNUFF BOTTLE.

Very fine carved amethyst of unusual form; with fluted ivory top.

962 TWIN SNUFF BOTTLE.

Cut from perfect white crystal with decorations of a poem, birds and flowers on the interior. With ivory tops. A rare and perfect example.

963 SNUFF BOTTLE.

Of agate of rare color, showing horse with monkeys as grooms and attendants; both sides carved; with emerald green jade top.

964 SNUFF BOTTLE.

Of very remarkable blue moss agate finely carved; agate of similar color forms the top.

965 SNUFF BOTTLE.

Of agate in different design and color; with similar top.

SNUFF BOTTLE.

Of antique glass, finely painted and decorated on the interior; with pink crystal top.



966 OLD PEKIN CAMEO GLASS SNUFF BOTTLE.

Variegated flowers and branches carved on white frosted ground; rose pink crystal stopper.

SNUFF BOTTLE.

Of agate, drab in tone with carved medallions on surface; green jade top.

## Satsuma Ware.

### 967 BOWL AND COVER.

Floral decorations in gold and enamel over the glaze.  
Seventeenth Century. (Cover cracked long ago.)

*Diameter, 3 inches; height, 4 inches.*

### 968 BOTTLE SHAPED VASE.

Of light golden tone, the surface covered with decorations of chrysanthemum flowers and Arabesque patterns. Made by Yabu-Meisan. On a stand.

*Height, 14 inches.*

### 969 JAR FORM VASE.

Mate of the foregoing, but with different landscape decorations. Made by Yabu-Meisan and signed. On a stand.

*Height, 11 inches.*

### 970 JAR FORM VASE.

The decorations depict the farmer's life from the sowing of the seed until the harvest. The sky is formed by minute stippled dots of gold of the finest quality. Made by Yabu-Meisan and signed at the bottom. On a stand.

*Height, 11 inches.*

### 971 JAR OF OLD IVORY COLOR.

Round and pyramidal in form. Red apple and leaf on the cover. Seventeenth Century. With red crepe silk bag.

*Height, 7 inches.*

### 972 JAR WITH GOLD LACQUER COVER.

Dull grey in tone, the paste carved in panel form. Old Corean work. On a stand. *Height, 14 1-2 inches.*



973 A BOWL.

Outside decorations in fine gold. Inside, the decorations in Satsuma clay in bold relief, represent a rock grotto overgrown with vines, mosses and lichens, every part of which is marked by absolute fidelity to nature. Down one side of the grotto, pours a mountain stream, and in recesses on either side, are a serpent and monkey. Within the grotto, seated at a table, are the great Daimios of Satsuma and Hizen, playing the game of Go, while behind them stands an attendant. In the rear appears the beautiful bay on the coast of Satsuma, with its charming landscape. Made in 1825 by Norinobu Takeda, and regarded by all Japanese experts as *the* masterpiece of Satsuma relief work. On a stand.

*Diameter, 10 inches; height, 3 1-2 inches.*

## Lacquers and Tusks.

974 GOLD LACQUERED OBLONG BOX.

With original silk cords.

975 LIU-KIU ISLAND LACQUERED STAND.

Inlaid with pearl of iridescent colors in designs of fruits and flowers.

976 LONG GLOVE BOX.

Deeply carved in designs of birds, flowers and foliage. Lacquers of every color were used in forming this box and are most harmoniously blended.

*Length, 9 1-4 inches; width, 4 inches;  
depth, 3 inches.*

977 COMPLETE TOILET AND LUNCH SET.

Twenty pieces of old Roiro, black and gold lacquer, with crest of the Princess Osumi.

978 ANTIQUE STAND.

On four curved legs resting on a square base; decorated in red and dark green lacquer with landscapes and figures.

*Height, 17 inches.*

979 ANTIQUE STAND.

Mate to the foregoing and similar in form and decoration.



980 DARK RED LACQUER BOX.

Of finest quality, deeply carved in various intricate designs. Of scroll outline in form.

*Height, 4 1-2 inches; diameter, 12 1-2 inches.*

981 GOLD LACQUERED TRAY.

Square in form, with decorations of leaves and flowers in sprays.

982 A REMARKABLE RED LACQUER BOX AND STAND.

Made as two inscriptions show, for the great Emperor Chien-Lung. Decorated with Imperial five-clawed dragons sporting in the waves. The quality of the lacquer and the depth and fineness of the carving, stamp this example as a masterpiece. The stand upon which the box rests is equally fine in quality and workmanship.

*Height, 11 inches; diameter, 12 inches.*

983 FINE OBI ARMOR TRUNK.

Of dark red lacquer ground, highly decorated with gold and vari-colored lacquers, showing the crest of the Prince of Buzen. Ornamented with elaborate metal binding and heavy silk cords. Made in 1750. *Length, 25 inches; width, 18 inches; depth, 16 inches.*

984 A SET OF THREE ELABORATELY CARVED IVORY TUSKS.

Mounted on black and gold lacquer stands. The center tusk which is of large size is mounted on a revolving stand. All are covered with carvings of an historical character and the center one is inlaid with gold, silver and precious stones. Full records are

carved on each piece. These pieces were purchased in 1873 from Mr. Doyle, U. S. Consul at Osaka. Translation of marks on center tusk: "Made by Mitsuakira Housai." The side pieces were made by Kunimitsu Jokosai. The center tusk was the tusk of a mammoth found in Siberia. The other two are the tusks of East Indian elephants.

The stand for the center tusk is a gold lacquer cabinet with ivory panels inlaid with gold. The doors opening show a set of drawers with ivory panels inlaid with gold. *Height, 36 inches; diameter, 6 inches. Height of two side pieces 17 inches each; diameter, 4 1-2 inches and 4 inches.*

985 RELIEF PANEL—ANCESTRAL TREE OF DARK GREEN JADE.

Resting on a pedestal set with turquoises and covered with letters in gold recording sayings of Buddha and enclosing representations of events in his life. The inscriptions show this was made for the Emperor Chien-Lung.

*The panel is 4 feet 6 inches long x 2 feet 4 inches wide.*

986 FOUR FOLD CHINESE SCREEN.

With carved bamboo frame, and panels of wood set with birds, leaves and flowers in carved ivory of various colors. Both sides similarly decorated.

*Height, 52 inches; length extended 74 inches.*

987 IMPERIAL THREE FOLD SCREEN.

With black satin front panels embroidered in heavy pure gold bullion in pattern of storks. On the sides of the frame are storks carved from single pieces of wood ebonized; the central panel is surmounted by



carved Imperial crest of Japan with two dragons. Frame throughout carved in relief. The back is lined with two shades of uncut velvet with gold threads. An Exposition piece.

*Height, 6 feet 4 inches; width, 9 feet.*

988 VERY LARGE SIXTEENTH CENTURY JAR.

Surface of dull olive green with decorations of birds, flowers, leaves and branches, and arabesque designs in relief covered with a dull yellowish enamel. This vase was tribute from the Kingdom of Cambodia to the Emperor of China.

*Height, 54 inches; diameter, 22 inches.*

989 ANOTHER.

Mate to the foregoing and similar.

These two water jars are examples of the old Cambodian potters' work.

989-a TWO CARVED ROSEWOOD STANDS WITH MARBLE TOPS.

990 QUEEN ANNE CELLARETTE.

Mahogany case with brass handles, lock and key, containing six large and six small decanters in separate compartments, with two toddy glasses, two wine glasses, one whiskey glass and a glass funnel; all decorated with gold in a vine and grape pattern.

991 THE ORSINI SHIELD.

Made of wrought iron inlaid with gold and silver. The Orsini Family Crest forms the center or boss, surrounded by panels in which great events in Roman history are modelled in bold relief. Purchased directly from the Orsini family. An unusually fine museum piece.

992 ANTIQUE BUST OF A ROMAN MATRON OF  
THE 1st CENTURY.

Bronze head set in marble and alabaster bust. This was taken from the mud of the Tiber, in Rome.

993 ANTIQUE BUST OF HERMES.

With bronze head and antique marble bust and base. This was exhumed in ancient Carthage in 1894. A fine example of ancient Greek work and believed to be by Praxiteles. It was found some twenty-five feet below the surface in the same excavation as the *Antique Greek Necklace, No. 693* in this collection.

994 ANTIQUE BUST OF GERMANICUS CAESAR.

The head of heroic size in bronze is set in a Phidian marble bust representing ancient armor, and rests on a pedestal of mottled porphyry. This was exhumed in the Island of Cypress, and was found "in situ" about six feet below the surface, in 1897.

(See Illustration.)

995 A SET OF PERSIAN ARMOR.

Made of the finest steel inlaid with gold. Consisting of seven pieces, covered with inscriptions from the Koran inlaid in gold and silver.

996 A SET OF INDIAN ARMOR.

Consisting of seven pieces of steel with gold inlays of the finest workmanship and covered with inscriptions. XVIIth Century.

These two sets of ancient Armor had been handed down in one of the wealthiest Hebrew families of Constantinople for generations. Through the assistance of a Hebrew friend of the owner they were acquired after three years' delay.





No. 994. ANTIQUE BUST OF GERMANICUS CAESAR  
Exhumed in the Island of Cypress

## Mahogany Furniture.

### 997 CHINESE TEAKWOOD STAND.

The wood in its natural color; with vari-colored  
marble top.

*Height, 21 inches.*

### 998 OLD CHINESE CARVED MULBERRY WOOD STAND.

*Height 21 inches.*

### 999 COLONIAL MIRROR.

Gilt baluster frame with rosette corners.

*Height, 36 inches; width, 24 inches.*

### 1000 WOOD PEDESTAL.

Square base, stem and top. Mahogany veneer.

*Height, 37 inches.*

### 1001 WOOD PEDESTAL.

With fluted stem and round top. *Height, 37 inches.*

### 1002 DUTCH ARMCHAIR OF CARVED MAHOGANY.

With jar splat, square uprights, turned braces, and  
cabriole front legs with duck feet; upholstered slip  
seat.

### 1003 DUTCH SIDE CHAIR OF CARVED MAHOGANY.

To match the foregoing.



1004 TWO EMPIRE ARMCHAIRS.

Of carved Spanish walnut; dolphin arm supports and paw front feet; ormolu mountings. Upholstered in the original velvet.

1005 WOOD PEDESTAL.

With fluted stem and round top. (Base cracked).  
*Height, 37 inches.*

1006 SOLID MAHOGANY TIP-TABLE.

With claw and ball feet, and revolving top.  
*Diameter, 30 inches.*

1007 WOOD PEDESTAL.

Square base, stem and top. Mahogany veneer.  
*Height, 37 inches.*

1008 WOOD PEDESTAL.

With four spread feet and round top.  
*Height, 37 inches.*

1009 QUEEN ANNE LOWBOY.

Of San Domingo mahogany; finely carved with cabriole legs and claw and ball feet. One large and three small drawers with brass mountings.  
*Height, 29 inches; length, 35 inches;  
width, 20 inches.*

1010 OLD COLONIAL BUREAU—WRITING DESK.

Of solid mahogany with hinged drop front and original brass handles and trimmings. There are seven small drawers and pigeon-holes in the top, and four large drawers in the lower part of the desk.  
*Height, 43 inches; length, 39 inches;  
depth, 19 1-2 inches.*

1011 FINE OLD COLONIAL SIDEBOARD.

Of San Domingo mahogany; with decanter pull at one end, three drawers and three large under compartments; the front ornamented with four columns having carved capitals resting on lion paw feet. Original cut glass pulls.

*Height, 44 inches; length, 75 inches; width, 25 inches.*

1012 HIGH-POSTED CANOPY BEDSTEAD.

Of solid mahogany; with slender fluted posts; head-board carved with Cornucopia and fruit.

*Height, over 7 feet.*

1013 DINING ROOM TABLE.

Of mahogany; the legs carved in a spiral design; original brass pull on drawer; drop leaf.

*50 inches x 41 inches, open.*

1014 MAHOGANY DINING ROOM TABLE.

Resting on four tapering square legs with holly inlays; drop leaf.

*59 inches x 48 inches, open.*

1015 SHERATON SOFA.

Of mahogany inlaid with satinwood; upholstered in dark green corduroy velvet.

*Length, 4 1-2 feet.*

1016 OLD FRENCH WOOD COFFER.

With Hammered Brass panels resting on paw feet, with tapestry panels on top and sides.

*Height, 19 inches; length, 32 inches; width, 19 inches.*



1017 TAPESTRY IN OLD FLEMISH DESIGN.

Depicting a picnic under the green wood trees; in the distance through an opening in the trees are seen chateaux, mountains and trees.

*Size, 17 1-2 feet x 10 feet.*

1018 TWENTY-ONE GLASS SHOW CASES.

The cases having four glass paneled sides and hinged glass doors rest on tables built expressly for them. Lined with black cloth.

4, height, 72 inches; width, 33 1-2 inches; length,  
70 1-2 inches.

1, height, 54 inches; width, 19 inches; length, 55  
inches.

1, height, 72 inches; width, 15 inches; length, 35  
inches. (Glass cracked.)

1, height, 72 inches; width, 20 inches; length, 45  
inches.

6, height, 72 inches; width, 33 inches; length, 49  
inches. (2 with cracked glass.)

7, height, 72 inches; width, 30 inches; length, 27  
inches.

1, height, 77 inches; width, 26 1-2 inches; length,  
50 inches.

*(The table has a deep drawer, 47 inches x 12 inches).*

